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THE LANGUAGE- SPELLER

SPALDING-MOORE

PART TWO

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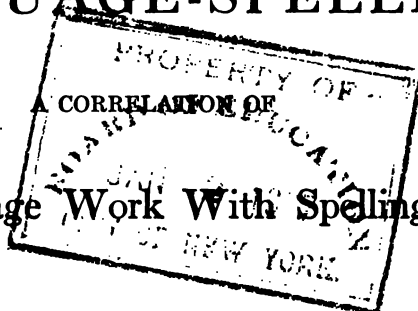
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THE LANGUAGE-SPELLER

A CORRELATION OF
Language Work With Spelling



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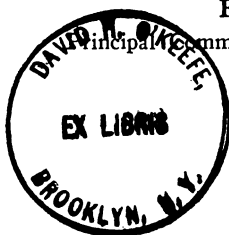
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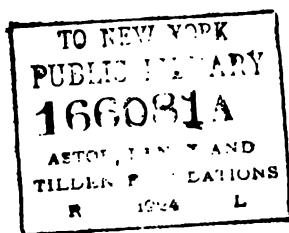
PART II.

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PREFACE.

PART II. of the "Language-Speller" supplements and completes the course in spelling, letter-writing, and composition begun in Part I. The same general plan has been pursued in both books.

The formation of words, together with a synthetical presentation of stems, prefixes, and suffixes, receives much attention in Part II., so that the pupil reads the meaning of the word that he spells in the word itself. Groups of synonyms are presented in nearly every lesson, enriching the vocabulary and leading to a discriminating use of language.

Many usual and persistent errors in expression are corrected, and the fact that a writer may become more and more skilful in his choice of words is exemplified and illustrated.

Grammatical construction with reference to punctuation is presented, and simple, comprehensive rules for punctuation—together with illustrations of them—are given.

From friendly letters the pupil advances to letters of application, business letters, telegrams, postal-cards, informal and formal notes. The importance of furnishing note-paper, or letter-paper, and envelopes whenever the pupils have an exercise in letter-writing, cannot be too strongly urged. In this way alone can good form be secured.

Composition work is frequently unsatisfactory because the pupil is assigned a subject and then set adrift without chart or compass. Part II. teaches him where to find material and how to assort and arrange it, so as to give adequate expression to his

thought. Four figures of speech—simile, metaphor, personification, and hyperbole—are introduced and their power to aid expression is explained. The themes for composition often are selected from collateral work in geography, history, and natural science, and are classified to illustrate the varieties of prose writing.

As in Part I., a somewhat wide range of reading is suggested, and the pupil is stimulated to accumulate books for his own library.

The book is divided into four chapters, and has a synoptical review. Each chapter contains about one thousand new words in spelling and is intended to cover the work of a half-year.

The authors make the following grateful acknowledgments: to Houghton, Mifflin & Co., as the authorized publishers of Oliver Wendell Holmes's works, for permission to use his "The Chambered Nautilus" and a letter to the school children of Cincinnati; also for the privilege of inserting Edward Rowland Sill's "Opportunity"; to E. P. Dutton & Co. for extracts from one of Phillips Brooks's letters; to Williams and Rogers for the use of the letter from eleven thousand Spanish soldiers; and to Little, Brown & Co. for a part of Helen Hunt Jackson's "Opportunity". The adaptation on page 20 is made by permission of D. C. Heath & Co.

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THE LANGUAGE-PELLER.

CHAPTER I.

LESSON I.

LONG AGO AND NOW.

You have often listened to a street organ or to dark-eyed singers accompanying themselves with harp or tambourine. Did you realize that this custom of strolling about singing or playing for the entertainment of others is a very old one?

If you could visit Greece as it existed hundreds of years ago, you would, sooner or later, meet a minstrel with his lyre or harp. It might be blind Homer himself, celebrating the victory of "fleet-footed" Achilles over Hector "of the glancing helm." People would gather round him, charmed by his story and by the music of his words.

In Germany in the early days, in that stormy, foggy country of the Teutons, you would have come across other wandering singers; perhaps in camps, for no warrior was too great to give them welcome, while they sang of love or of fierce vikings.

In Britain, too, in a bygone age, you would have heard the minstrel, in songs, it might be, of Arthur and his Round Table. Whatever his theme, you would not have been his only listener.

Why were these minstrels so welcome? They brought to their hearers stories and poems that would not be likely to reach them in any other way. There were no printed books; no one knew how to print them. There were no libraries. The Greek, Teutonic, and Celtic boys and girls could not read the treasures that were their birthright. But you may read them. You may go to the library in your town or city, or in your own home, and find there the story of early Greece as it was sung by Homer centuries ago.

Are you at home in the library nearest you? Do you know how to let other people help you with their knowledge or experience recorded in books? Have you made a friend of the librarian? She will tell you where to look for biographies, books of travel, illustrated books, stories, poems; each of these will serve you in its own way: one giving knowledge, another entertainment, and another inspiration.

If you make the acquaintance of a good book, you make the acquaintance of its author, too; for an earnest man puts something of himself into his work. You need, therefore, to remember not only the titles of books but the names of their authors.

Make a list of your favorite books, and give with each its author's name. Which of these have instructed, amused, or entertained you? Which have inspired you, making you wish to become nobler?

Collect books, make a shelf for them, and you will have the beginning of your own library. It will grow.

You might like to hear something from Dr. Edward Brooks's translation of Homer's "Iliad"; or "Canterbury Chimes, Chaucer's Tales Retold for Children," by Francis Storr and Hawes Turner; or "Stories from the Fairie Queene," by Mary McLeod,

I.

| | | | |
|---------------|------------|---------------|--------------|
| tam bour ine | harp | flag eo let | min strel sy |
| tim brel | lute | clar i net | mu sic al |
| hur dy-gur dy | man do lin | ac cor di on | re cit al |
| cym bals | fid dle | con cer ti na | lyr ic al |
| bag pipe | cor net | cas ta nets | ser e nade |

II.

| | | | |
|----------------|--------------|------------|----------------|
| gyp sy | cel e brate | chant | bi og ra phy |
| glee man | ex tol | in tone | tra di tion |
| min ne sing er | eu lo gize | li bra ry | au then tic |
| i tin er ant | birth right | ed i fice | cred i ble |
| wan der ing | priv i lege | ti tle | in spi ra tion |
| stroll ing | an cient | in dex | ac quaint ance |
| no mad ic | an tiq ui ty | glos sa ry | war rior |

III.

Each of the following words serves as two parts of speech; make sentences to illustrate this fact.

| | | | |
|------------|------------|------------|-----------------|
| on ly | re frain | sor rel | prom e nade |
| vis it | cap tive | rup ture | pre lim i na ry |
| cor po ral | des o late | rid i cule | per sua sive |
| wel come | her ald | res i dent | o ri en tal |
| by gone | for age | rem e dy | rec om pense |
| fa vor ite | fleet | poul tice | o rig i nal |

To be able to spell the words in your own vocabulary is vitally important. Therefore, write correctly in a blank book every word misspelled in any written exercise, and study those words until you have mastered them.

LESSON II.**ONE WAY TO WRITE A COMPOSITION.**

Our subject is "Tobacco." Where shall we look for facts? The dictionary defines the word and explains how the plant received its name; histories relate the anecdote of Sir Walter Raleigh and his English servants, and how the Virginians used tobacco for money; geographies tell where the plant is grown and the value of its production; observation enables one to enumerate its manufactured forms and their uses; physiologies describe its effect on the human system.

Write a paragraph on each of the following topics, using, when necessary, appropriate connectives, and you will have a composition on "Tobacco": 1. Definition and name; 2. Anecdote; 3. Use in Virginia; 4. Production; 5. Manufacture; 6. Effects on the system; 7. Conclusion.

Write about "Tea." Dictionaries, histories, geographies, and physiologies will help you. You may enliven your composition by quoting a line or two from Oliver Wendell Holmes's "A Ballad of the Boston Tea Party."

There is something else to put into this composition, into every composition,—*yourself*. It is to be your composition, not that of the dictionary or the history. How will you make it yours? After you have collected material, you will think about it *yourself*, you will arrange it *yourself*, you will add something from your own experience if possible, and you will write in your own words.

Get the meaning in these two lines:—

"Back of the canvas that throbs, the painter is hinted and hidden;
Into the statue that breathes, the soul of the sculptor is bidden."

I.

| | | | |
|--------------|--------------|----------------|-------------|
| ci gars | nic o tine | be numbs | pul ver ize |
| che roots | in jures | nerves | snuff |
| cig a rettes | mu cous | caus es | ir ri tates |
| smok ing | mem brane | nau se a | in flames |
| chew ing | stim u lates | weak ens | na sal |
| meer schaum | sa li va | de bil i tates | pas sa ges |

II.

| | | | |
|--------------|----------|----------|-----------|
| Indies | China | Japan | Caucasian |
| Havana | Peking | Tokyo | Mongolian |
| Key West | Shanghai | Yokohama | Malay |
| Jacksonville | Canton | Formosa | Chinese |
| Sumatra | Bombay | Ceylon | Japanese |

III.

Which of these words are synonyms? Why?

| | | | |
|----------------|--------------|----------------|--------------|
| pro duc tion | en a ble | def i ni tion | hid den |
| yield | em pow er | ex pla na tion | con cealed |
| ob ser va tion | con clu sion | ap pro pri ate | hint ed |
| re mark | de ci sion | suit a ble | in di ca ted |
| com ment | in fer ence | per ti nent | in ti ma ted |

IV.

| | | | |
|------------|--------------|-------------|--------------|
| can vas | land scape | sculp tor | en grav ing |
| sketch ing | por trait | chis el | etch ing |
| paint ing | min i a ture | sculp ture | mo sa ic |
| pig ments | plaque | stat u a ry | in laid |
| pal ette | cray on | stat ue | i vo ry |
| ea sel | pas tel | stat u ette | pho to graph |

LESSON III.**PHRASES: INFINITIVE AND PARTICIPIAL.**

I.

"Tis sweet to view on high

The rainbow, based on ocean, span the sky."—*Byron.*

II. It is sad to see a child shivering under tatters.

(About I.) 1. What is it that is sweet? 2. What kind of rainbow is mentioned? (About II.) 3. What is sad? 4. What sort of a child is referred to?

Each answer contains a group of words expressing related ideas but not making complete sense. What is the general name for these groups? You cannot give their entire name, for you are acquainted with prepositional phrases alone. These phrases, not introduced by prepositions, are not prepositional.

To view introduces the first phrase in I. and *to see*, the first phrase in II.; these are verb forms, *infinitives*, and the phrases are called *infinitive phrases*.

Based introduces the second phrase in I.; and *shivering*, the second phrase in II. These also are verb forms, though not infinitives; they are *participles*. Phrases introduced by participles should be called what? Most participles end in *ing* or *ed*.

Remember: A participial phrase is usually set off by commas, unless it follows closely the word it modifies and limits the meaning of that word.

Fill in each blank space with an infinitive or a participle: "He skated skilfully. It was a delight to him ——— over the glare ice, ——— figures."

Classify phrases in the following, from John Ruskin's "King of the Golden River":—"It is a cold day to turn an old man out in, sir; look at my grey hairs."

"Ay!" said Hans, "there are enough of them to keep you warm."

I.

| | | | |
|------------|---------------|---------------|----------|
| re lat ed | in tro duced | based | mean ing |
| al lied | ush ered | found ed | im port |
| mod i fies | har row ing | built | glare |
| lim its | dis tress ing | con struct ed | glass y |

II.

| | | | |
|--------------|----------------|----------------|-------------|
| shiv er ing | charm ing | clas si fy | tat ters |
| shud der ing | fas ci na ting | dis trib ute | pov er ty |
| quak ing | be witch ing | sys tem a tize | beg gar y. |
| trem bling | cap ti va ting | e nough | pen u ry |
| spec ta tor | child | ad e quate | in di gence |
| be hold er | de scend ant | suf fi cient | squa lor |

III.

The suffix *ance* means "the action, quality, or state of." What part of speech does it form?

| | | | |
|--------------|----------------|--------------|---------------|
| as sist ance | main te nance | de fi ance | re mit tance |
| el e gance | ob serv ance | re luc tance | a bun dance |
| re sist ance | per form ance | o bei sance | ac cord ance |
| re pug nance | pur su ance | en dur ance | fra grance |
| vig i lance | re mon strance | ra di ance | dis turb ance |
| al li ance | an noy ance | va-ri ance | tem per ance |

IV.

Construct participial phrases with these words.

| | | | |
|-------------|------------|---------------|----------|
| driv en | ex cused | ben e fit ed | en ticed |
| judg ing | for giv en | for feit ed | coaxed |
| sub scribed | par doned | con trol ling | dy ing |
| forg ing | ab solved | re fer ring | dye ing |

LESSON IV.

PHRASES: INFINITIVE AND PARTICIPIAL.

You have learned that infinitive phrases, although introduced by verb forms, do the work of nouns; and that participial phrases, although introduced by verb forms, do the work of adjectives. Participial phrases often do the work of nouns, too.

Infinitives usually have the sign *to*; but after *bid*, *dare*, *feel*, *see*, *view*, *hear*, etc., this sign is omitted. Find in the second line of I. (page 12) an infinitive without its sign. Write that line as a sentence. How did you spell the predicate verb?

Remember: To insert a word or words between the infinitive and its sign *to*, is undesirable.

Do you see the fitness of the term *infinitive* for this verb form without a subject? *Finite*, you know, means "limited"; and *infinite* means "not limited." The infinitive is not limited by a subject. In the sentence "It is a blessing to live," *to live* is not limited to any subject; it is *all* living that is a blessing.

Classify phrases:—

1. "And now the sharp keel of his little boat
Comes up with ripple, and with easy float."

— John Keats.

2. "Every sentence in her letter told of some old home scene, recalling past enjoyments."

3. "I come
To answer thy best pleasure; be't to fly,
To swim, to dive into the fire, to ride
On the curl'd clouds."

—"The Tempest." William Shakespeare.

In "Judith Shakespeare," William Black describes Shakespeare's home, "New Place."

I.

Use each of these words correctly in a sentence; note the relation of one to another.

| | | | |
|---------|---------------|---------------|---------------|
| fi nis | fi nite | def i nite | con' fine |
| fin ish | in fi nite | in def i nite | con finé |
| fi nal | in fin i tive | de fin i tive | con fine ment |

II.

The suffix *ence*, meaning the same as *ance*, forms what part of speech?

| | | | |
|--------------|---------------|---------------|--------------|
| ref er ence | dif fi dence | def er ence | vi o lence |
| dil i gence | con ven ience | in so lence | ev i dence |
| in do lence | in dul gence | im pu dence | si lence |
| in no cence | con fer ence | ex cel lence | le ni ence |
| con flu ence | de pend ence | sub sist ence | op u lence |
| submer gence | im po tence | red o lence | pre ced ence |
| prom i nence | vir u lence | re ful gence | ve he mence |

III.

What effect has the suffix *ee* in these derivatives?

| | | | |
|------------|-------------|----------|-----------|
| nom i nee | mort ga gee | pay ee | leg a tee |
| ref er ee | ob li gee | draw ee | dev i see |
| em ploy ee | as sign ee | do nee | vend ee |
| pat ent ee | con sign ee | gran tee | dev o tee |

HOMONYMS.

| | |
|-----------------------------------|---|
| The <i>soul</i> is immortal. | A <i>seer</i> is a prophet. |
| I am the <i>sole</i> owner. | We <i>cere</i> with wax. |
| The <i>sole</i> of my shoe hurts. | Fire will <i>sear</i> the <i>sere</i> leaf. |
| Your <i>sight</i> is defective. | There are <i>reigns</i> of kings, |
| I <i>cite</i> you to attend and | <i>reins</i> of a harness, and |
| choose a library <i>site</i> . | <i>rains</i> of spring. |

LESSON V.

A FIGURE OF SPEECH THAT ILLUSTRATES: THE SIMILE.

How did the Indians declare war against the Pilgrims? They sent to the Colonists the skin of a rattlesnake filled with arrows. Our poet Longfellow tells how Miles Standish answered:

"Then from the rattlesnake's skin, with a sudden, contemptuous gesture,
Jerking the Indian arrows, he filled it with powder and bullets
Full to the very jaws, and handed it back to the savage,
Saying, in thundering tones, 'Here, take it! this is your answer!'"

The skin filled with powder and bullets pictured the thought of Miles Standish. In a similar way, words themselves may picture one's meaning, sometimes saying a second time what has been plainly expressed before, but saying it *figuratively*. Examples:

1. "Like threaded spiders, one by one, we dropt."

Does not the phrase in italics in 1 represent the soft, noiseless manner in which those who dropped came down?

2. "Then like a pawing horse let go,
She (the ship) made a sudden bound."

In 2 what figurative expression illustrates how the ship bounded? Does this figurative expression make an exact picture of the ship? By no means; it shows only the eager way in which she bounded. A horse is, for the most part, quite unlike a ship. In 1 and 2 what words show that a comparison is made?

The figurative expressions in this lesson are called *similes*. Find the dictionary definition of *literal*, of *figurative*, and of *simile*.

Find similes in the following:

1. "So they fought like flaming fire."
2. " Babies roll'd about
Like tumbled fruit in grass."

I.

Which of these words are synonyms? Prove your statement.

| | | | |
|-----------|---------------|----------------|-------------|
| speech | jerk ing | dis like | bur lesque |
| di a lect | twitch ing | aver sion | lu di crous |
| ha rangue | bul lets | an tip a thy | joc u lar |
| o ra tion | am mu ni tion | dis ci pline | i ron ic al |
| sim i le | fig ur a tive | cor rec tion | ges ture |
| like ness | sym bol ic | chas tise ment | mo tion |

II.

Distinguish between temporary and permanent compounds.*

| | | | |
|---------------|-------------|-----------------|-------------|
| rat tle snake | green sward | court-mar tial | dove tail |
| gin ger bread | two-edged | cross-ques tion | bird's-eye |
| bare foot ed | cur ry comb | blood thirst y | first-rate |
| self-de fense | gray beard | book keep ing | drum stick |
| bed cham ber | bow-legged | belles-let tres | foot bridge |
| con gress man | deaf-mute | choke cher ry | four fold |

III.

What effect has the suffix *ous* in these words?

| | | | |
|-----------------|--------------|-------------|-------------|
| con temp tu ous | de lir i ous | poi son ous | tim or ous |
| mis chie vous | re li gious | pop u lous | tu ber ous |
| me lo di ous | haz ard ous | val or ous | per il ous |
| vic to ri ous | er ro ne ous | tyr an nous | te na cious |

IV.

| | | | |
|------------|--------------|-------------|--------------|
| Longfellow | thun der ing | bas tion | cui rass |
| Miles | thread ed | bar ri cade | cui ras sier |
| Standish | noise less | em bra sure | de fend er |

* See Lesson IV., Chap. III., Part I.

LESSON VI.

HOW TO MAKE SEVEN WORDS TELL THE TRUTH.

Teach me; then I will *learn these* hard words about *those* distant countries. *This* is a land noted for its coffee; it is washed by *that* sea. *Both* country and sea are in the torrid zone; *each* has an interesting name.

To teach is to impart knowledge, to learn is to acquire it.

Remember: When we *teach*, we give; when we *learn*, we get.

This and *these* refer to what is near.

That and *those* refer to what is not near.

Remember: *This* and *that* modify only the singular; *these* and *those*, only the plural.

All means "the entire number," *both* means "the two," *each* means "every one taken by itself."

Remember: *Each* refers to one; *both* refers to the two; *all* refers to several taken together.

The three following sentences written by a boy with advantages equal to your own, will offend both your eye and ear. How would you teach him to avoid such errors? 1. I will learn you to use those kinds of tools. 2. I gave all of the applicants a position. 3. Both of the boys put on his overcoat.

Supply *this, that, these, those*. 1. I use — kind of pencils. 2. I prefer — pencils. 3. Examine — snow crystals. 4. I selected — style of laces.

Supply *all, both, each*. 1. The bystanders — tried to persuade — member of the group to catch — ends of the rope at one time.

In "The Biography of a Grizzly," by Ernest Seton-Thompson, read how the mother teaches her cubs.

I.

| | | | |
|-----------|-------------|----------|------------|
| Venezuela | Caracas | Orinoco | Andes |
| Caribbean | Cayenne | Amazon | Chimborazo |
| Maracaibo | Pernambuco | Madeira | Cotopaxi |
| Cancer | Rio Janeiro | Parana | Aconcagua |
| Capricorn | Valparaiso | La Plata | Magellan |

II.

Form derivative adjectives from each of the following nouns.

| | | | |
|---------------|------------|----------|-------------|
| non sense | ni ter | col o ny | ca lam i ty |
| me chan ic | sat ire | lux u ry | mo ment |
| sen ti ment | strat e gy | re bel | li bel |
| col lo quy | sub stance | rea son | out rage |
| par ti ci ple | pal ace | hor ror | for tune |

III.

| | | | |
|------------|---------------|-----------|-------------|
| tor rid | ap pli cant | im part | re trench |
| scorch ing | pe ti tion er | dis close | cur tail |
| zone | vol un ta ry | re veal | res pite |
| gir dle | gra tu i tous | di vulge | in ter val |
| pre clude | pro gress ive | ob struct | per fo rate |
| pro hib it | grad u al | im pede | pen e trate |

HOMONYMS.

Enameled *ware* will *wear* longer than tin. The priest read a church *canon* while *cannon*

Our admiral *sees* the hostile transports from roared across the can-
on* of the river.

foreign *seas*. *Pause* after each *clause*.

He will *seize* them all. *Paws* usually end with
claws.

*Not a homonym; pronounced "kan-yun."

LESSON VII.**WHAT HAPPENED AND HOW TO TELL ABOUT IT.***

There once lived a man so busy with thoughts of others and the working out of those thoughts into deeds, that he forgot himself. His Guardian Spirits watching him cried, "He is always blessing others, let us give him something he will wish to keep."

But the good man did not know how to enjoy what he could not share. He would not ask for anything to meet a need of his own. "Well," said the baffled Guardian Spirits, "let us try blessing his shadow!"

That is what they did, and wherever the shadow fell some good thing came to pass.

Write the story of "What happened where the shadow fell." Did it touch a hand uplifted in wrath? a bed of drooping forget-me-nots? a hungry wanderer? A pupil imagined the shadow falling upon a miser counting his treasure. When the shadow had passed, the gold was sunshine and the heart of the miser was warm with love.

This is different from writing about "Tobacco," is it not? When you wrote about that, you went to the dictionary, to other books, to the library. Now what will you do? You will think. You will weave a story from your own observation, your own experience, your own fancy. Moreover, you will put yourself into the place of what you write about; you will become the angry boy, the flower, the wanderer, the miser. You may, perhaps, know very little about the forget-me-not. Being honest, you will find out about it; from books, it may be, or from a florist.

Read Jonathan Swift's "Gulliver's Travels."

* Adapted from "The Problem of Elementary Composition," by Elizabeth H. Spalding. D. C. Heath & Co.

I.

Arrange the synonyms on this page in groups.

| | | | |
|---------------|------------------|-------------|-------------|
| spir it | en joy ment | hun ger | touch |
| ap pa ri tion | hap pi ness | crav ing | af fect |
| spec ter | grat i fica tion | starv ing | in flu ence |
| baf fled | sat is fac tion | fam ish ing | wan der er |
| thwart ed | droop ing | pro voked | out cast |
| frus tra ted | lan guish ing | en raged | ex ile |

II.

| | | | |
|----------------|---------------|-------------|---------------|
| count ing | share | fur nish es | up lift ed |
| reck on ing | di vide | sup plies | raised |
| es ti ma ting | writ ing | pro vides | el e va ted |
| cal cu la ting | re cord ing | be nign | pe nu ri ous |
| bles sing | ab surd | gen i al | av a ri cious |
| ben e dic tion | ir ra tion al | gen er ous | nig gard ly |

III.

| | | | |
|----------------|-------------|----------|------------|
| for get-me-not | nar cis sus | tu lip | clem a tis |
| nas tur tium | car na tion | cro cus | jas mine |
| mign on ette | prim rose | gen tian | sy rin ga |

IV.

Kindred words: discover the relationship.

| | | | |
|--------------|--------------|--------------|-------------|
| duke | de duce | in duct | e duce |
| duct | de du ci ble | in duct ive | e du ci ble |
| duc tile | de duct | in duce ment | ed u ca tor |
| duc ti ble | de duct ive | re duce | con du cive |
| duc til i ty | de duc tion | re duc tion | con duit |

LESSON VIII.

SOMETHING ABOUT THE FUTURE TENSE.

The form a verb takes to indicate a future action or event is its future tense. Study the following sentences and remarks:

1. I shall be glad that I helped her.

Circumstances are going to make me glad that I helped her. Assistance will bring her health and courage, and I shall be pleased.

2. You will be sorry that you refused to help her.

Circumstances are going to make you regret your refusal. She will become disheartened; you will realize that you might have prevented this.

3. He will enter college.

Circumstances are going to make him enter college. His father wishes him to go; he himself is eager.

These are simple futures; they show what *is going to come*, what circumstances will bring to pass.

SIMPLE FUTURE.

| | |
|----------|-----------|
| I shall | we shall |
| you will | you will |
| he will | they will |

Study the following:—I *will* jump. You *shall* give the ball to Dick. I promise that Ned *shall* call.

You see that *I* am resolved (determined) to jump, that *I* am determined you shall give the ball, that *I* have control over Ned's calling. Sentences showing that *I*, the speaker, control what is to come are called futures of volition, of willing.

FUTURE OF VOLITION.

| | |
|-----------|------------|
| I will | we will |
| you shall | you shall |
| he shall | they shall |

I.

| | | | |
|-------------|---------------|---------------|--------------|
| fu ture | oc cur rence | health ful | deign |
| here aft er | con se quence | sal u ta ry | con de scend |
| as sist ed | re gret ting | sa lu bri ous | de nied |
| suc cored | mourn ing | ben e fi cial | re ject ed |
| re cip ient | grieved | re al ize | pre vent ed |
| re ceiv er | af flict ed | ap pre hend | hin dered |

II.

| | | | |
|----------------|--------------|------------|--------------|
| dis heart ened | con trol | vo li tion | reg u late |
| dis pir it ed | re straint | will ing | es tab lish |
| de ject ed | di rec tion | choice | in sti tute |
| dis cour aged | lib er ty | op tion | de ci sive |
| re solved | li cense | reg nant | con clu sive |
| de ter mined | per mis sion | dom i nant | ul ti mate |

III.

The suffix *able* means "able to" or "capable of."

| | | | |
|-----------------|---------------|--------------|------------|
| war rant a ble | ter mi na ble | ven er a ble | us a ble* |
| re triev a ble* | val u a ble* | en vi a ble* | void a ble |
| vi o la ble | de sir a ble* | va ri a ble* | tam a ble* |
| sep a ra ble | ad vis a ble* | tol er a ble | sal a ble* |

IV.

What part of speech is each of the following words?

| | | | |
|-----------|--------------|----------|-----------|
| min' ute | in val' id | Au' gust | con' vert |
| mi nute' | in' va lid | au gust' | con vert' |
| in' cense | at' tri bute | des' ert | ref' use |
| in cense' | at trib' ute | de sert' | re fuse' |

* See page 54, Part I.

LESSON IX.**THE SIMPLE FUTURE AND THE FUTURE OF VOLITION.**

Who, or what, controls the situation indicated by each of these examples? Your answers will tell you which future each italicized sentence calls for. When circumstances control, insert the simple future; when the speaker controls, insert the future of volition.

1. A stranger approaches a house left in charge of a dog. The dog barks, seeming to say, "*I do not know you; you — not come in.*"

2. A train swings round a curve, coming without warning upon a bowlder. *The train — be wrecked.*

3. Boys hurry toward a frozen pond. A farmer sees them, and, knowing that the ice is thin and treacherous, cries, "*Don't try the ice! It — give way.*"

4. A hen has run into a kitchen. The maid chases it. The hen runs everywhere except through the doorway. The maid exclaims, "*You — go into the yard. I — drive you out.*"

In the following sentences, give each future its name of simple future or future of volition, and tell how you know that it is used correctly:—

1. Jack will meet you at three o'clock; he told me that he had arranged to do so.

2. Their train will be here at six o'clock. They took the "Flying Yankee," and that is never late.

3. You shall not be unjust; you shall apologize.

4. He has good reasons for going; you surely will not keep him at home.

5. I shall have to consent to her going, but I will not let you go.

6. It has been agreed that we shall have our picnic on Saturday.

I.

| | | | |
|----------------|-----------|---------------|----------------|
| cir cum stance | speak er | treach er ous | seem ing |
| sit u a tion | or a tor | in sid i ous | ap pear ing |
| plight | ar ranged | de cep tive | vi bra tion |
| pre dic a ment | set tled | con sent | os cil la tion |
| in sert | wrecked | com ply | stran ger |
| in tro duce | ru ined | ac qui esce | for eign er |

II.

The suffix *ible*, like *able*, means “able to” or “capable of.”

| | | | |
|---------------|------------|---------------|----------------|
| di vis i ble | gul li ble | de fen si ble | per cep ti ble |
| el i gi ble | ed i ble | in del i ble | dis cern i ble |
| re du ci ble | vis i ble | in fal li ble | col lect i ble |
| di gest i ble | sen si ble | in vin ci ble | re vers i ble |
| hor ri ble | ter ri ble | ad mis si ble | per mis si ble |

III.

The suffix *al*, “pertaining to,” forms what part of speech?

| | | | |
|------------|---------------|------------|---------------|
| med ic al | mu nic i pal | ver bal | au tum nal |
| chem ic al | po lit i cal | nau tic al | al lu vi al |
| cu bic al | his tor ic al | lat er al | sec tion al |
| na tion al | crim i nal | ju di cial | hor i zon tal |

HOMONYMS.

| | |
|---|--|
| A slab of <i>gneiss</i> will take a <i>nice</i> polish. | I <i>pray</i> you, Mr. Fox, <i>prey</i> not upon my vineyard. |
| <i>Greece</i> is larger than <i>Maine</i> . | Prairie dogs <i>burrow</i> in the ground. |
| <i>Grease</i> is the <i>main</i> ele- ment in soap-making. | Brooklyn is a <i>borough</i> of Greater New York. |

LESSON X.

A LETTER OF APPLICATION.

WANTED.—A bright, active boy, a fair pen-man and quick at figures, as messenger in First Nat. Bank of Pittsburg. Address in your own handwriting, Chas. B. Somerville, Cashier.

123 Allegheny Ave.,
Pittsburg, Oct. 17, 1900.

Mr. Chas. B. Somerville,
Cashier First Nat. Bank,
Pittsburg, Pa.

Dear Sir:

I have seen your advertisement in the *Daily Herald*, and apply for the place of messenger in your bank.

I shall be fourteen years old next month, and have completed the second year of the grammar course in Public School No. 3. We are studying percentage in arithmetic, and I am among the first in the class in that subject. I give up school to help support the family.

If it will be convenient to see me, I shall be glad to call, to present a letter of recommendation from the principal of my school.

Respectfully yours,
Alfred T. White.

Write an application for work in some business house.

Busy men value brevity in letters of application. They will be glad to know of any special qualifications, but will *not* wish to hear about personal affairs. Why, then, is it desirable for Alfred White to state that he goes from school to work for the family's support?

Notice the spelling in the following: Alleghany Mountains, Allegheny River, Allegheny City.

Examine the business letters in Book No. 8, of "The Ideal System of Vertical Writing," Richardson, Smith & Co.

I.

| | | | |
|--------------|-----------------|----------|----------------|
| bank er | hy poth e cate | deb it | li a bil i ty |
| fin an cier | se cu ri ties | cred it | cir cu la tion |
| cash ier | cer tif i cates | spe cie | prom is so ry |
| tell er | in dorse ment | sur plus | in sol vent |
| de pos i tor | ne go ti a ble | as sets | bank rupt |

II.

From what primitive is each of the following derivatives formed?

| | | |
|---------------|-------------------|----------------|
| en er get ic | ap pli ca tion | fal si fy |
| ac tiv i ty | ad ver' tise ment | se cret ive |
| sci en tif ic | qual i fi ca tion | ex pres sion |
| com plet ed | con sti tu tion | 'dif fi cul ty |
| ma tu ri ty | con cise ness | cor pu len cy |

III.

Form derivative nouns from these adjectives.

| | | | |
|-----------|-------------|--------------|----------------|
| roy al | pu trid | ra pa cious | sus cep ti ble |
| rig id | se date | tan gi ble | su pe ri or |
| pro fane | su preme | stu di ous | sump tu ous |
| pro fuse | suc cinct | pro fi cient | pug na cious |
| sub tile | of fi cious | rel e vant | prof li gate |
| not a ble | lu mi nous | op por tune | mu nif i cent |

IV.

Kindred words: discover the relationship.

| | | | |
|-------------|----------------|--------------|---------------|
| tract | at tract | re tract | de tract |
| tract ile | at tract ive | re trac tion | con trac tion |
| tract a ble | at tract a ble | pro tract | con tract or |
| trac tion | at trac tion | pro tract or | ex trac tion |

LESSON XI.**A LETTER FROM VENICE.**

Palazzo Corleone, Venice,
July 25, 1900.

My dear Tom:

I am in fairylike Venice. Find it on your map. It is built on a hundred islands. Its streets are canals; and its carriages, boats called gondolas. Stately palaces rise ghostlike from these quiet waters.

There is music everywhere to-day: the lapping of waves, the dip of a gondolier's paddle, the tinkling of guitars and mandolins, the chiming of bells.*

You will come here sometime, and then you will see the famous bronze horses, the great winged lion of St. Mark's, and in front of the cathedral in the sunshine, flocks of pigeons. You will ride up and down the Grand Canal—a marine Broadway—under the old Rialto Bridge, perhaps out to the Adriatic. You shall come some day; I promise it. You will love Venice.

I hope a letter from you is crossing the Atlantic to me, and that it brings all the home news. Home is dearer than ever.

Your loving

Uncle Ned.

1. Write a letter from the city you know best. 2. Write about "The place I like to visit in thought."

Read "The Merchant of Venice" in Charles Lamb's "Tales from Shakespeare." Read chapter XVII., beginning at page 299, in "Modern Europe," of "The World and Its People" series, by Fannie C. Coe.

Is each future in the third paragraph of the letter used correctly? Give a reason for your answer.

* See page 100, Part I.

I.

| | | | |
|-------------|----------|-----------|-------------|
| Venice | Naples | Apennines | Shakespeare |
| Rialto | Milan | Vesuvius | Chaucer |
| St. Mark's | Genoa | Etna | Wordsworth |
| Grand Canal | Florence | Messina | Byron |
| Adriatic | Leghorn | Sicily | Keats |

II.

| | | | |
|--------------|--------------|-------------|-----------|
| gon do la | gon do lier | bal co nies | ca nals |
| skiff | oars man | bridg es | la goons |
| gal ley | fore sail | pi az zas | wharves |
| lug ger | fore cas tle | pla-zas | jet ties |
| bark en tine | miz zen | gal ler ies | moor ings |

III.

| | | | |
|-----------|--------------|-------------|--------------|
| plash ing | glint ing | speed ing | chim ing |
| lap ping | glit ter ing | drift ing | ech o ing |
| ebb ing | quiv er ing | loi ter ing | re sound ing |
| heav ing | glim mer ing | glid ing | vi bra ting |
| dim pling | re flect ing | dream ing | clang ing |

IV.

Which of these words are synonymous?

| | | | |
|---------------|---------------|----------------|--------------|
| state ly | fa mous | lab y rinth | re gat ta |
| im pe ri al | cel e bra ted | con fu sion | con test |
| im pos ing | re nowned | in tri ca cy | ri val ry |
| im press ive | re mark a ble | gla mour | glimpse |
| lux u ri ous | pic tur esque | fas ci na tion | ink ling |
| vo lup tu ous | graph ic | enchantment | sug ges tion |

LESSON XII.

A GLANCE BACKWARD.

ABOUT WORDS: 1. Write five participles; draw a line between each participial ending and the rest of the word. 2. Participles, although verb forms, may do the work of what other parts of speech? Write original sentences that will prove the correctness of your answer. 3. When may the sign of the infinitive be omitted? 4. Explain the meaning of *finite* and *infinite* as applied to verbs. 5. Are the words *both*, *teach*, *learn*, *those*, *each*, and *learned* used correctly in the following quotation? Give reasons for your answer. "Having studied the meaning of *both teach* and *learn*, insert one of *those* two words in *each* of the blank spaces. If you can explain why you made your choice, you will be able to *teach* some one else what you have *learned*."

ABOUT PHRASES: Classify phrases in the following as prepositional, infinitive, or participial:—1. "Everybody came to buy corn at the farm, and went away pouring maledictions on the Black Brothers." 2. "To err is human; to forgive, divine."

ABOUT THE FUTURE TENSE: 1. Inflect (*a*) the simple future; (*b*) the future of volition. 2. Prove that the following futures are correctly used: (*a*) He will escape; we warned him in season. (*b*) Fido, bring that stick here. You shall, sir!

ABOUT FIGURES: The two things compared in a simile should be unlike in most respects. When we compare objects much alike or of the same class, our expressions are not figurative but literal. They are merely comparisons; they are not similes. From the following, select the simile and the mere comparison:

(a) "The monarchy rocked and reeled like a ship fighting with the darkness of monsoons."

(b) That boy has eyes like his father's.

ABOUT PUNCTUATION: Account for the commas in the following sentences: (a) He looked toward the cottage at the foot of the hill, half wishing to return.

(b) "Stop!" cried the man whom I had just passed, angrily raising his hand.

ABOUT LETTER-WRITING: 1. Apply for the place of office-boy with the firm of Scales and Harmon, 250 Broadway, New York. 2. Write a friendly letter to a boy in Venice. You will not only tell something about your own life and home, but ask about his.

ABOUT COMPOSITION: 1. Of these subjects, which are matter-of-fact, like "Tobacco"? which fanciful, like "What happened where the shadow fell"? (a) How a bee makes honey; (b) My dream under the oak-tree; (c) What my desk holds; (d) What I see in the wind-driven clouds. 2. Choose both a matter-of-fact subject and a fanciful one, and write the topics for each. 3. If every member of your class should choose the same subjects and use the same material, each composition would be different from every other. Why?

ABOUT BOOKS: In your selection of reading-matter, choose some books which tell you *how to do things*.

The following are helpful suggestions made by Miss Hewins of the Hartford Public Library in a letter to children:—

1. "There are books that tell you how to make dynamos, and collect seaweeds, press and name wild flowers, cure sick animals, and amuse your little brothers and sisters."

2. "If you read only histories, you will not know

anything about out-of-door books. If you read only stories, you will not know about the lives of real men and women."

3. "The best book for any of us is the book that makes us read something better and sends us to look out words and names in reference-books."

These books tell how to do things:

"Dora's Housekeeping," by Miss E. S. Kirkland, and "Country Pastimes for Boys," by P. Anderson Graham.

SUPPLEMENTAL WORDS FOR CHAPTER I.

| | | | |
|-------------------|----------------|---------------|------------|
| math e matics | ap po si tion | dul ci mer | drachm |
| el e men ta ry | nom i na tive | xy lo phone | scru ple |
| ru di ments | tran si tive | Æ o li an | gramme |
| fun da men tal | ir reg u lar | res o nant | met ric |
| a rith me tic | mod el ing | chor is ter | vol a tile |
| can cel la tion | pen ta gon | bar y tone | fu tile |
| meas ure ment | hex ag o nal | fal set to | frag ile |
| right-an gled | so lu tion | con tral to | gyp sum |
| hy pot e nuse | de lin quent | pre lude | vit ri ol |
| per pen dic u lar | tru an cy | in ter lude | shang hai |
| Fah ren heit | ig no rance | re qui em | giz zard |
| weath er glass | im be cile | dox o lo gy | gua no |
| ba rom e ter | me trop o lis | saeng er fest | Mal tese |
| or thog ra phy | suf frage | ve ran da | sleight* |
| et y mol o gy | fran chise | um brel la | hy drant |
| con ju ga tion | e lect ors | o ver shoes | sol der |
| mod i fi ca tion | ci ti zen ship | wa ter-proof | plumb er |

* Distinguish from *slight*.

SUPPLEMENTAL WORDS—*Concluded.*

| | | | |
|-------------|---------------|------------------|------------|
| e gre gious | tre men dous | bar gain ee | league |
| ter rif ic | stu pen dous | al to geth er | fur long |
| ar du ous | Her cu le an | kin der gar ten | liege |
| cer vi cal | pre ten tious | cal is then ics | vas sal |
| cler ic al | pre ca ri ous | in tel lec tu al | dam age |
| op u lent | pre co cious | scho las tic | in jure |
| pa la tial | pro pi tious | pen ny roy al | tea sel |
| pleth o ra | scan dal ous | con vol vul us | man drake |
| def i cit | tran si to ry | chan ti cleer | mul lein |
| leg i ble | rose ma ry | go ril la | com frey |
| malle a ble | heart's-ease | am phib i an | shel drake |
| po ta ble | am a ranth | mar su pi al | pen guin |
| rad i cal | co ri an der | pach y derm | vul ture |
| ra tion al | poly an thus | drom e da ry | ey rie |
| vex a tious | mul ber ry | ca mel o pard | a dult |
| ber ga mot | pri va tion | ta ran tu la | mi nor* |
| am ber gris | men di cant | des ti tu tion | bairn |
| al ka line | de fal cate | im prov i dent | aisle† |
| am mo ni a | de fraud er | squan der ing | wil y |
| earth quake | re pu di ate | res ti tu tion | trick y |
| car i bou | ex cheq uer | spon ta ne ous | al gæ |
| cor mo rant | de ben tures | pre em i nent | mollusk |
| pel i can | e mol u ment | tu mul tu ous | pan ther |
| fla min go | em po ri um | u nan i mous | ja guar |
| car mine | mo nop o ly | com mo dious | bab oon |
| car di nal | bar na cle | det ri men tal | sa chet‡ |
| coch i neal | per i win kle | dis cour te ous | ca chou |

* Distinguish from *miner*. † Distinguish from *isle*. ‡ Pronounced "să shă."

CHAPTER II.

LESSON I.

STEMS: WORD FORMATION.

You have become interested in words; they are beginning to talk to you. On pages 21 and 27 kindred words were introduced, and you discovered their relationship; you found in each group a principal part, which had the same meaning in every word in the group. Such a principal part is the *stem*.

From the Latin, the Greek, and the Anglo-Saxon, the stems of many words have come into the English language, and these stems, alone or combined with prefixes or suffixes, form English words.*

Consider, for example, *fer-ry*, *de-fer*, *con-fer*, *re-fer*, *pre-fer*, *in-fer*, and their derivatives, *ferriage*, *deference*, *conference*, *reference*, *preference*, and *inference*. All are formed from the stem *fer* from the Latin verb *ferre*, meaning "to bear" or "to carry." Trace the influence of the stem *fer* in the words above: a ferry carries people over the water; we defer when we put off; men confer when they carry their ideas together.

Graph is a stem from a Greek word meaning "to write." *Telegraph* contains two stems, *tele* "far," and *graph*, "to write"; it means "to write afar, or at a great distance." *Ge* means "earth." What do the stems in *geography* say?

The Anglo-Saxon stem *kirk*, meaning "*church*," is found in *Kirkville*, "a village at the church."

For euphony, harmony of sound, the final consonant of a prefix is sometimes changed.

* See page 52, Part I.

I.

From the Latin *fluere*, "to flow," we get the stem *flu*, and from *currere*, "to run," we get the stem *cur*. The prefix *con* means "together," *in* means "into," *re* means "again" or "back," *ad*, changed to *af*, means "to," and *ex*, changed to *ef*, means "out."

| | | | |
|-------------|----------------|-------------|---------------|
| flu id | con flu ent | cur rent | re cur |
| flu id i ty | in flu en tial | con cur | re cur rent |
| flu ent | ef flu ent | in cur | cur so ry |
| flu en cy | af flu ent | in cur sion | pre cur sor |
| flume | af flu ence | ex cur sion | cur ric u lum |

Write other words in which these stems occur.

II.

The suffix *ize*, meaning "to do" or "to make," forms what part of speech?

| | | | |
|----------------|-------------|--------------|-------------|
| nat u ral ize | u til ize | mag net ize | cau ter ize |
| pop u lar ize | the o rize | mod ern ize | mem o rize |
| a pol o gize | i dol ize | har mo nize | tyr an nize |
| fa mil iar ize | e qual ize | jeop ard ize | min i mize |
| neu tral ize | gal va nize | sol em nize | bru tal ize |

III.

| | | | |
|----------------|-------------|---------------|-------------|
| for ma tion | i den ti ty | con sider | eu pho ny |
| con struc tion | same ness | scru ti nize | con cord |
| dis cov ered | cen tral | lit er ally | a gree ment |
| de tect ed | piv ot al | pre cise ly | im ma ture |
| es sen tial | com bined | ac cu rate ly | un ripe |
| nec es sa ry | u nit ed | per fect ly | pre ma ture |

LESSON II.**PARAGRAPHS: WHAT IS MEANT BY "SEQUENCE."**

You have learned about a paragraph: 1. That it should be indented; 2. That it should be about one topic; 3. That it should be connected by thought or by word with what comes before or after it.

In orderly work, one paragraph leads up to or suggests another; there is a natural following or *sequence*.

Read this extract from Nathaniel Hawthorne:—

"How delightful to let the fancy revel on the dainties of a confectioner: those pies, with such white and flaky paste, their contents being a mystery, whether rich mince, with whole plums intermixed, or piquant apple, delicately rose-flavored; those cakes, heart-shaped or round, piled in a lofty pyramid; those sweet little circlets, sweetly named kisses; those dark majestic masses, fit to be bridal loaves at the wedding of an heiress, mountains in size, their summits deeply snow-covered with sugar."

The topic of the quoted paragraph is, the delight of letting the fancy revel on a confectioner's dainties. Write a paragraph on the greater delight of actually selecting the cakes for a birthday party.

Write about each of the following topics. They have a thought connection, but you may need a connecting word, too; decide about that yourself.

I. 1. How the wind blew; 2. The pranks it played; 3. One good thing it did.

II. 1. The high stone wall; 2. It tempted me to scale it; 3. What I saw from the top.

Suggest a succeeding topic for each of these:—1. My father's departure for Manila; 2. A mouse in a trap.

Read Hawthorne's "The Great Stone Face."

I.

Use the synonymous words on this page in sentences.

| | | | |
|------------|----------------|-----------|---------------|
| rev el | in ter mixed | pi quant | wed ding |
| ca rouse | com min gled | tart | mar riage |
| fes tive | con nect ing | loft y | nup tials |
| jo vi al | link ing | ex alt ed | fab u lous |
| ju bi lant | man u fac ture | fla vored | feigned |
| ex ult ant | fab ri cate | sa vored | im a gi na ry |

II.

| | | | |
|--------------|------------------|------------|--------------|
| pranks | shriv eled | vor tex | an i ma tion |
| frol ic | shrunk en | whirl wind | vi vac i ty |
| freak | ex hil a ra ting | poign ant | fol low ing |
| ca price | in vig o ra ting | pain ful | suc ceed ing |
| ca pri cious | con fec tion er | scat ter | de light ful |
| whim si cal | pur vey or | dis perse | de par ture |

III.

From the Latin verb *sequi*, "to follow," we get the stem *sequ*; from the Greek noun *topos*, "a place," we get the stem *top*. Find the stems in these words.

| | |
|--------------------------|---------------------------|
| se quent—following | top ic—a starting-place, |
| se quence—the quality of | a heading |
| following | top ic al—pertaining to |
| se quel—that which fol- | locality or place |
| lows | to pog ra phy—a writing |
| con se quent—following | about a locality |
| together, with, or upon | to po graph ic — pertain- |
| a cause | ing to place |
| sub se quent—following | to pog ra pher—one who |
| under, or after | describes a place |

LESSON III.**ASSORTING MATERIAL.**

You will not use for a composition all the material furnished by libraries, by text-books, and by your senses; you must select from it. Suppose your subject is "Abraham Lincoln." You may choose: 1. What marked him from others; 2. What is not likely to be known; 3. Incidents revealing his nature.

The following is from a pupil's work:—

I. Accepted: 1. What distinguished him; as, gentleness combined with the strength of a giant; 2. Incidents showing habits or characteristics; as, "He was lying on a trundle-bed, covered with books and papers, and was rocking a cradle with his foot. The whole scene was characteristic—Lincoln reading and studying, at the same time helping his landlady."

II. Rejected: 1. Lists of dates; 2. Traits common to most men; 3. Details of his law practice.

The subject "Lincoln in the White House" requires more sifting material. Lincoln's frontier home would hardly be referred to, unless to contrast it with the White House; his service as clerk in a country store might not be mentioned, unless to show that his knowledge of human nature thus gained helped him to judge of men. Only what relates to Lincoln *in the White House* would be accepted.

Remember: In a *paragraph*, keep what pertains to its *topic*; in a *composition*, what pertains to its *theme*.

A composition in which each sentence carries but one thought and each paragraph relates to but one topic, while the composition itself has but one theme, is said to have *unity* or *oneness*.

Assort facts about "Roger Williams's Banishment."

I.

| | | | |
|--------------|-----------------|------------|------------|
| gen tle ness | pre par a to ry | ac cept ed | re fer red |
| do cil i ty | pref a to ry | re ceived | al lud ed |
| cour te sy | ro bust ness | gi ant | con trast |
| re fine ment | pu is sance | co los sal | com pare |
| sift ing | qui et ing | fron tier | gained |
| an a ly zing | pac i fy ing | ex treme | ac quired |

II.

| | | | |
|-------------|-----------|---------|----------|
| Abraham | Stephen | William | Julius |
| Lincoln | Douglas | Seward | Cæsar |
| Illinois | Jefferson | Edward | Pericles |
| Springfield | Davis | Stanton | Plutarch |

III.

From the Greek word *tithenai*, "to put," we get the stem *the*, and from the Latin participle *positum*, "put," we get the stem *pos*. Trace the influence of these stems in the following:

| | |
|--|--|
| theme—that which is put down as a subject | pose—to put the body in a certain position |
| the sis—an essay on a set theme | im pose—to put upon |
| ep i thet—a name put upon anything | de pose—to put down |
| a poth e ca ry—one who puts up medicine | com pos i tor—one who puts together |
| hy poth e sis—that put under consideration | ex po si tion—the act of putting out into view |
| pa ren the sis—some- thing put in beside the regular thought | prop o si tion—that which is put forward for con- sideration |
| | op po site—put over against |

LESSON IV.**RELATIVE CLAUSES: TWO KINDS.**

Find dependent clauses:—1. "The horse that he rode was lame." 2. "This didn't sound like a remark that needed any answer." 3. "Brownny was quite delighted with the clay floor, which soon looked like nothing but a big mud pie." What part of speech introduces each of the dependent clauses? When you answer that question, you will know why such clauses are called dependent *relative* clauses.

Answer:—(About 1.) "What was lame?" (About 2.) "This didn't sound like what?" (About 3.) "What was Brownny delighted with?" Which answers *require* a relative clause? which do not?

Relative clauses that point out, define, or restrict the meaning of nouns they modify, are *restrictive*; *that* usually introduces them. Other relative clauses tell something new about their nouns, are *explanatory*, and are usually introduced by *who* or *which*.

Remember: Restrictive clauses are so necessary to their nouns that no commas set them off; but an explanatory clause is set off.

Classify dependent clauses as explanatory or restrictive; give reasons for classification and punctuation:—1. The workman that fell is here. 2. Jack Lambert, who did the work, is here. 3. Mary's rabbit, which she bought last month, thrives. 4. The seeds that Rex planted have sprouted.

Write about night, a pansy, a cart; use restrictive or explanatory clauses, to tell that the night was frosty, the pansy purple, the cart clumsy. Classify your relative clauses; give a reason for each classification, and for the use or omission of the comma.

I.

The Latin words *pendere* "to hang", *aqua* "water", *fortis* "strong", and *vita* "life" give us stems *pend*, *aqu*, *fort*, and *vit*; trace the influence of the stems in the following words:

| | | | |
|----------|---------------|---------------|------------------|
| pend | a qua | fort | vi tals |
| pend ant | a quat ic | for tress | vi tal ly |
| id ent* | a qua ri um | forte | vi tal i ty |
| id ing | a qua for tis | for tis si mo | vi tal ist |
| pend ing | a qua vi tæ | for ti fy | vi tal ize |
| pend er | aque duct | for ti tude | vi tal i za tion |

II.

The suffix *ion* denotes "the act, state, or condition". Analyze each word and give its meaning.

| | | | |
|-------------|--------------|----------------|--------------|
| o li tion | ab sorp tion | ac qui si tion | ad mis sion |
| cu la tion | me di a tion | com bi na tion | con fes sion |
| i va tion | pro mo tion | de struc tion | de clen sion |
| ul li tion | e lec tion | em i gra tion | e mis sion |
| ler a tion | ex haus tion | in dig na tion | per sua sion |
| i ti a tion | in flic tion | lo co mo tion | im pres sion |
| da tion | junc tion | res ig na tion | re pres sion |
| o trac tion | i so la tion | re sump tion | re ces sion |

III.

| | | | |
|----------|---------------|--------------------|------------|
| light ed | re strict ive | clas si fi ca tion | fraught |
| armed | de fin ing | ar range ment | freight ed |
| um sy | cru el ty | dis tin guished | per turb |
| ng ling | op pres sion | con spic u ous | ag i tate |
| or sel | stat ute | ig no min y | in vest |
| ig ment | or di nance | op pro bri um | be siege |

Distinguish from *pendant*.

LESSON V.**PHRASES: HOW THEY RESTRICT OR EXPLAIN.**

Phrases and some other expressions, as well as clauses, are either restrictive or explanatory.

I.

“He was withal

A man of elegance, and stature tall;
So that the waving of his plumes would be
High as the berries of a wild ash-tree,
Or as the wingéd cap of Mercury.”

— John Keats.

Answer these questions by quoting from the extract *in the fewest words possible*:—What was he? What would be as high as the berries of a wild ash-tree? How high would be the waving of his plumes?

Did your answers include phrases? If so, they were needed to designate the words modified, or to restrict their meaning; without them you would not know what man, or waving, or berries, or cap is meant.

II. “Topsy confessed to (about) the ribbon and gloves, with woful protestations of penitence.”

Answer *in as few words as possible*:—What did Topsy do? Has your answer a phrase? If so, classify it. Has **II.** a phrase not required in your answer? If so, classify it. Find a complex phrase. What part of the complex phrase is restrictive?

III. “She tangled her thread; or, with a sly movement, would throw a spool away altogether.”

Might the phrase in **III.** be omitted? Classify it. Give the reason for its punctuation.

Write about: 1. The parade; 2. The monkey mistaken for a burglar. If you use phrases or clauses, classify each. Account for your punctuation.

Read “Uncle Remus”, by Joel Chandler Harris.

I.

| | | | |
|---------|----------------|----------------|----------------|
| i ta ry | ren dez vous | os ten ta tion | ca dets |
| ic | en camp ment | am bu lance | vet er ans |
| g eant | tri um phal | corps (kor) | zou aves |
| zon ry | an ni ver sary | bri gade | fu sil eer |
| neu ver | e ques tri an | ar mo ry | mus ket eer |
| play | eq ui page | fed er al | gren a dier |
| it ing | drum ma jor | weap ons | ar til ler ist |

I.

| | | | |
|------------|-------------|--------------|----------------|
| glar | sher iff | in diet ment | tri bu nal |
| alth | ar rest | sum mons | ver dict |
| n des tine | pris on er | af fi da vit | thiev er y |
| c loin | jus tice | sub pœ na | lar ce ny |
| pi cion | pros e cute | wit ness | fel o ny |
| tect ive | de fense | tes ti mo ny | blud geon |
| a sta ble | plain tiff | con vic tion | in car cer ate |

III.

| | | | |
|---------|--------------|----------|-----------------|
| t ure | pen i tence | tan gled | prot es ta tion |
| clude | re pent ance | snarled | ful mi na tion |
| brace | con tri tion | knot ted | det o na tion |
| n prise | re morse | rib bon | ex plo sion |

IV.

| | | | |
|---------|------------|--------------|-----------|
| ti fy | crip pled | ac ci dent | bou doir |
| di cate | dis a bled | *cas u al ty | mo roc co |
| ti go | grew some | tac i turn | bul lion |
| zi ness | fright ful | lo qua cious | jew el ry |

Note: There is no such word as *casualty*.

LESSON VI.

A FIGURE OF SPEECH THAT TELLS A WRONG STORY!

In Longfellow's "The Courtship of Miles Standish", Priscilla says of the Captain of Plymouth:

"He is a little chimney, and heated hot in a moment."

What does Priscilla mean? Is her statement literal? Is it a simile? It is much like a simile, for it suggests a likeness, or similitude, between Miles Standish and a chimney. It lacks, however, what similes must have. Change the line into a simile by supplying one word.

The name for this second figure of speech is *metaphor*. Both similes and metaphors are comparisons, but differ in this way: the simile has a word of comparison expressed, the metaphor has none.

Find metaphors in the following:—

I. "The pigeons were snugly put to bed in a comfortable pie, and tucked in with a coverlet of crust."

II. "Life is a leaf of paper white."

III. "The cheeks of Christmas glow red and jolly."

Do you see why one might call the metaphor the figure that tells a wrong story? Its comparison is only implied; for instance, II. plainly *says* that life is a leaf of white paper. Is it? What does II. *mean*?

Distinguish metaphors from similes:—

1. "A short, round, pincushiony woman stood at the door, with a cheery, blooming face, like a ripe apple."

2. "Brown as a nut was his face, but his russet beard was ~~already~~ Flaked with patches of snow, as hedges sometimes in November."

Write a paragraph about:—(a) A lake on which are ducks, boats, and floating leaves; (b) A lighted city seen under the glittering stars of a winter's night. You will, very likely, use a simile or a *metaphor*.

Distinguish the synonymous words in this page.

I.

| | | | |
|---------------|---------------|--------------|---------------|
| court ship | tempt ed | per pet u al | rig or ous |
| woo ing | per suad ed | in ces sant | in flex i ble |
| met a phor | se duced | con tin u al | pet u lant |
| si mil i tude | quan da ry | pru dence | cap tious |
| im plied | per plex i ty | dis cre tion | pee vish |
| sig ni fied | di lem ma | sa gac i ty | quer u lous |

II.

| | | | |
|--------------|---------------|--------------|--------------|
| in volve | em bar go | mas ter y | as per sion |
| com pli cate | hin drance | su prem a cy | cal um ny |
| neu tral | im ped i ment | pro di gious | slan der |
| im par tial | ob sta cle | e nor mous | au spi cious |
| pec u late | me men to | ar ti fice | for tu nate |
| em bez zle | sou ve nir | de cep tion | fav or a ble |

III.

The suffix *ive* means "tending to" or "having power to". Get the meaning of each of these words by analysis, and tell what part of speech it is.

| | | | |
|--------------|------------------|---------------|--------------|
| re ten tive | pal li a tive | sen si tive | di gest ive |
| in vent ive | de struc tive | ex cess ive | pro tect ive |
| re pul sive | ex ec u tive | pur ga tive | sub ver sive |
| ex clu sive | con sump tive | per mis sive | sug gest ive |
| pre vent ive | re cu per a tive | re cep tive | op er a tive |
| op press ive | spec u la tive | de ri sive | of fen sive |
| ad he sive | pre sumpt ive | dis junc tive | nu tri tive |

Master the misspelled words in your lists.

LESSON VII.

NEGATIVE WORDS: HOW TO USE THEM.

1. I shall make a complaint. 2. I shall not make a complaint. 3. I shall make no complaint.

Sentence 1 is positive; 2 and 3 are negative. Define *positive*, *negative*. What word in 2 has made 1 negative? What has changed 1 into the negative 3?

If the negative adverb *not* and the negative adjective *no* are used in the same sentence, each destroys the effect of the other, and the sentence is positive.

Remember: Use only one negative word in a clause.

Why does Kitty fail in the following to say what she means: "Kitty chose ice-cream, explaining that she knew it by sight though she hadn't never tasted none."

The correlative conjunctions *either—or* are used in positive statements; *neither—nor*, in negative statements. Ex.: (a) He will either pay or give a note. (b) He will neither pay nor give a note.

Remember: *Either* is used with *or*, never with *nor*; *neither* is used with *nor*, never with *or*.

Supply the proper correlatives:—1. He seemed unaffected by either heat — cold. 2. He would neither speak — eat.

A change in the position of a negative adverb may make a true statement false. Examples:—"Every man cannot earn a fortune", is false; "*every man*" means "*all men*", and some men can earn fortunes. 2. "I think you ought not to go", is correct. "I don't think you ought to go" is false, because I do have an opinion.

Remember: So place a negative adverb that there shall be no doubt about what it modifies.

Read Fenimore Cooper's "Leatherstocking Tales."

I.

The prefix *ante* means "before"; the prefix *anti* means "opposed to". Notice their influence.

an te date an te me rid ian an ti dote an ti pa thy
 an te ced ent an te di lu vian an ti trade an ti slav ery
 an te ri or an te cham ber an ti so cial an tith e sis
 an te room an te pe nult an ti po des an ti sep tic

II.

The suffix *ist* signifies "one skilled in" or "one who believes in".

so cial ist ven tril o quist sci en tist pi an ist
 du el ist el o cu tion ist phys i cist vo cal ist
 e go tist phys i o lo gist pu gil ist the o rist
 lin guist e con o mist bot an ist chem ist
 nov el ist phi lan throp ist vi o lin ist es say ist

III.

neg a tive com plaint re lin quish gen teel
 de ny ing ac cu sa tion a ban don re fined
 pos i tive cor rel a tive re nounce quar rel
 ac tu al re cip ro cal dis a vow con ten tion
 o pin ion sub sti tu ted right eous dis pute
 judg ment ex changed up right dis cus sion

HOMONYMS.

A *colonel* is an officer.
 Plant a *kernel* of corn.
 Cold will *freeze* water.
 The *frieze* joins the
 cornice.

Some fish are caught
 with a *seine*.
 Reason rules a *san*emind.
 Hang your *mantle* near
 the *mantel* to dry.

LESSON VIII.**NOTES, TELEGRAMS, AND POSTAL-CARDS.**

Read the following notes. You will find in them more than mere words; each holds something of the spirit of its writer. Josephine and Rob make their friends feel how warm will be their welcome; while Helen and Roy have put into their acceptances some of the joy in their hearts.

40 Irving Place, New York City,
June 2, 1900.

Dear Roy,

Father will go to his camp at Rangeley next Wednesday. He wishes you and me to go! Do say that you will join us.

How shall I be able to wait for your answer? I wish this note were a telegram.

Yours in suspense,
Rob.

3 Montgomery St., Troy, N. Y.
June 3, 1900.

Dear Rob,

Father says I may go! As soon as this is mailed, I shall unpack my fishing-tackle and furbish my gun.

I have written a note of thanks to your father, and told him that Uncle Ned will be in New York on Friday and can arrange the details of the trip.

Hurrah for the Maine woods!

Yours,
Roy.

My Dear Helen,

Bert and I are to have a little Christmas party on the twenty-fourth. Will you come? The hour is four o'clock: but I hope you will run over in the

forenoon, to share the fun of the "getting ready". Mother is writing, to ask if you may stay over night at our house. I do so hope you may.

Affectionately yours,
Josephine.

321 Madison Street,
December the nineteenth.

My dear Josephine,

How happy you have made me. I shall come early on the twenty-fourth, as you wish, and stay over night.

Mother has to go to Washington to-morrow, to remain until Christmas morning; she is glad that I am to be with you on the twenty-fourth.

I find it hard not to call out "Merry Christmas!" already.

Your friend,
Helen Evarts.

4 Monroe Place,
December the nineteenth.

NOTICE:—

1. *The styles of arrangement in the four notes.* The girls put the address and the date after the body of the note at the left, and they avoid the use of abbreviations and figures; the boys keep to the usual heading for a friendly letter. Either arrangement may be followed.

2. *The promptness of the replies.* A note requires an immediate answer.

3. *The omission of the name of the city and of the state from the girls' notes;* that is because both girls live in the same city.

Write an informal invitation to a Halloween party. Accept the invitation. Decline it.

Had Rob sent a telegram, it might have read like this:—

To Master Roy Sinclair,
3 Montgomery St., Troy, N. Y.,
2 June, 1900.

Father and I off for camp Wednesday. Will you come?

Robert Pearce,
40 Irving Place, New York City.

NOTICE:—

1. *Every telegram should record the full address of the sender as well as that of the recipient, in order that the telegraph company may notify the sender if it is impossible to deliver his message.*

2. *A telegram need contain no word not required to convey its meaning; its words have a financial value.*

Write the reply to Rob's telegram.

Postal-cards come between letters and telegrams in formality; they are of necessity brief, but not so abbreviated as telegrams. They are used to give notifications of meetings, to call attention to the fact that library books are overdue, and for other similar purposes. They are not desirable for general correspondence, nor for any private matter. The Government inflicts a penalty for the misuse of postal-cards; that is, for writing thereon words that reflect injuriously on the conduct or character of another.

As secretary of a reading club, write a postal-card to one of its members, reminding him of a business meeting to be held at a specified date.

Read some of the letters of Irving, Lowell, Longfellow, Holmes, or Louisa Alcott.

Read "Camp and Trail," a story of the Maine woods, by Isabel Hornibrooke.

All the words on this page are of Anglo-Saxon origin. Notice that they are vigorous, forceful words, like the people from whom they sprang.

| | | | |
|--------------|--------------|--------------|----------------|
| a bidē | clutch | greet ing | latch key |
| a bove | crowd | gath er ing | law ful |
| af ford | chalk | guilt i ly | loath some |
| af fright | cheap en | grist mill | moth er |
| a ghaſt | crammed | gris tle | mer maid |
| ail ment | cloth ing | hal low | neigh bor hood |
| a live | clock work | high land | night mare |
| al most | dead en | health y | o ver come |
| a mongſt | deaf neſs | healing | proud |
| al der man | daugh ter | head long | quell |
| an ger | dread ful | har veſt | quench |
| an guiſh | draughts man | hea then | quick |
| be hoove | el der ly | hearth ſtone | reeking |
| be hold | Eaſ ter | heart ache | roar ing |
| be queath | elf iſh | house hold | roſe bud |
| be queſt | e lev en | home ſick | rough en |
| brother | fath om | hate ful | ran ſack |
| breth ren | fe lo ni ous | hav oc | ſhip wreck |
| bride groom | faſt neſs | heark en | ſhroud |
| bri dle* | flight | kins man | ſpurn |
| bright neſs | flood | kitch en | ſtub born |
| bit ter neſs | for wards | knee pan | wreath |
| brew houſe | fore fath er | keep ſake | witch craft |
| brick kiln | for give | knock er | wretch ed |
| buſ tling | for get | know ing | wal low |

* Distinguish from *bridal*.

LESSON IX.**DIRECT AND INDIRECT DISCOURSE.**

Direct discourse means, "expression that comes straight from the speaker without alteration by any one else". Define *indirect* discourse.

Direct:—After an hour's digging, enlivened by frantic rushes of the dogs after the old fox, which hovered near in the woods, Pat called:

"Here they are, sor!"

It was the den at the end of the burrow.

Indirect:—After an hour's digging, enlivened by frantic rushes of the dogs after the old fox, which hovered near in the woods, Pat called that they were there. It was the den at the end of the burrow.

Is it the direct or the indirect rendering that gives you a bit of Pat himself? Direct discourse adds life to writing; it often affords a glimpse of the speaker.

In the indirect rendering, what change was made in paragraphing and in punctuation from the direct rendering?

Tell orally and briefly of Pocahontas and Captain John Smith. Let the two speak for themselves.

Remember: 1. Much direct discourse about trifles is to be avoided.

2. Usually, in writing, each new speech in direct discourse is begun as a paragraph.

Use direct discourse in writing about:—1. Why I spoke after our quarrel; 2. The apple-woman's customer; 3. William Penn's meeting with the Indians.

Rewrite 1, 2, 3, using indirect discourse. In whose words will you then convey the meaning of each speaker?

Read "Polly Oliver's Problem", by Kate Douglas Wiggin.

I.

Note the force of the Anglo-Saxon prefix *mis*, meaning “wrong” or “unsuitable”, in these words.

| | | | |
|--------------|-----------------|-------------|------------|
| mis guide | mis be hav ior | mis no mer | mis chief |
| mis chance | mis de mean or | mis quote | mis tak en |
| mis for tune | mis app re hend | mis lead | mis judge |
| mis cre ant | mis in ter pret | mis car ry | mis place |
| mis man age | mis rep re sent | mis in form | mis match |

II.

The prefix *in* may mean “into”, “on”, or “among”; sometimes it means “not”.

| | | | |
|----------------|----------|----------------|----------------|
| in di rect | in dorse | in au di ble | in oc u late |
| in dis creet | in fuse | in con gru ous | in ci sion |
| in fe lic i ty | in graft | in san i ty | in cor po rate |
| in ef fi cient | in ject | in fre quent | in clu sive |
| in cau tious | in quest | in el e gant | in clo sure |

III.

| | | | |
|-----------------|-----------|---------------|----------------|
| dis course | fran tic | ren der ing | in quis i tive |
| con ver sa tion | fu ri ous | ver sion | pry ing |
| al ter a tion | tri fles | trans la tion | in tru sive |
| va ri a tion | triv i al | san i ta ry | med dling |
| in ter est ing | a void ed | hy gi en ic | cul pa ble |
| en ter tain ing | es chewed | whole some | fault y |

IV.

| | | | |
|-------------|-------------|-------------|--------------|
| Ven ti late | tur bu lent | syc o phant | re quite |
| u surp er | vi o lent | par a site | re ward |
| tex ture | se di tious | flat ter er | re tal i ate |
| Prec i pice | fac tious | pop u lace | ped a gogue |

LESSON X.**SYMPATHY IN LETTER-WRITING.**

Grand Hotel, Vienna,
November 19, 1882. *Very Private!!*

Dear Gertie,—This letter is an awful secret between you and me. If you tell anybody about it, I will not speak to you all this winter. And this is what it is about. You know Christmas is coming, and I am afraid that I shall not get home by that time, and so I want you to get the Christmas presents.

Then you must ask yourself what you want, but without letting yourself know about it, and get it too, and put it in your own stocking, and be very much surprised when you find it there. . . . Then you can tell me in your Christmas letter just how you have managed about it all.

Perhaps you will get this on Thanksgiving Day. If you do, you must shake the turkey's paw for me, and tell him that I am very sorry I could not come this year, but I shall be there next year certain! . . .

Be a good girl, and do not study too hard, and keep our secret.

Your affectionate uncle,
Phillips.

A welcome letter carries what one's correspondent will enjoy; it shows sympathy. This letter was written by Phillips Brooks, one of Boston's best-loved preachers. Why does Bishop Brooks call it an "awful secret"? Why does he send the message to the turkey? He knows what will amuse Gertie.

Read the letters in Chapters III. and IV. of "*The Birds' Christmas Carol*", by Kate Douglas Wiggin.

reek prefix *syn*—changed for euphony to *re p*, *b*, and *m*, and to *syl* before *l*—means *re* “together”. The stems *path*, “to suffer”, “to take”, and *bol*, “to throw”, also in the Greek.

| | |
|---------------------|--|
| thy—suffering | pa thos—emotion caused by suffering. |
| hize—to suffer | pa thet ic—exciting emotion by suffering |
| ni zer—one who with | sym pa thet ic—pathetic with |
| —several let- | sym bol—something |
| ten together | compared (thrown together) with another |
| is—the impor- | sym bol ize—to make to agree with |
| pics taken to- | sym bol ism—the act of symbolizing |
| cate—to sepa- | sym bol i cal—expressing resemblance with |
| to syllables | syn op sis—viewed together |
| ca tion—act of | syn chro nous—together in time |
| g syllables | syn cli nal—inclined together toward one point |
| sis—putting | sym me try—together in measure |
| wels together | sym met ri cal—with same measure |
| ry—sounding | symp tom —happening together with |
| r | |
| gue—an assem- | |
| gether. | |
| mous—together | |
| e | |
| -the putting to- | |
| in order | |
| is—a putting | |
| r | |

| | | |
|-----------------|--------------|---------------|
| am bi tious | pal li ate | con triv ance |
| en ter pris ing | al le vi ate | in ven tion |

LESSON XI.**VARIETIES OF COMPOSITION.**

To write well, not only must we have material select wisely from it and make an orderly arrangement, but we must also determine how we will treat our subject, whether our composition shall be descriptive, story-like (narrative), or instructive.

If our subject be "Plant Life in the Torrid Zone" we may describe the growth of plants there; or we may tell a story of the tree-dwellers of the Amazon, or show that the luxuriant vegetation of the torrid zone is the chief cause of its devastating fevers.

Try some descriptive work. You will refer to your geography, to such books as "Swiss Family Robinson" and Stanley's "Travels in Africa." You may seek causes for mammoth vegetable growths, and find how heat and moisture are distributed and the effects of each. You will learn about vegetable life on mountain ranges and plateaus, and how it is influenced by elevation. Before you write, you will have stored away in your mind facts and pictures about plant life in the torrid zone; for unless you know and see, you cannot make others do so. You may be tempted to describe the strange animals of which you read, but you will resist; for your subject deals with plants, not with animals, and a good writer does not wander from his subject.

Choose and arrange five topics about plant life in the torrid zone; write a paragraph about each, being careful of paragraph sequence and connection.

Give a glimpse of animal life in the torrid zone by writing about "The Tiger at Home".

Read Rudyard Kipling's second "Jungle Book

I.

| | | | |
|-----------|---------|-------------|---------|
| Australia | Guiana | Philippines | Kongo |
| Hindustan | Ecuador | Madagascar | Nile |
| Nicaragua | Borneo | Martinique | Niger |
| Abyssinia | Arabia | Puerto Rico | Orinoco |

II.

| | | | |
|-------------|---------------|------------|-----------------|
| a ca cia | eu ca lyp tus | cin cho na | san dal-wood |
| ban yan | caout chouc | quas sia | sar sa pa rilla |
| o le an der | sor ghum | lo tus | ex u ber ant |
| a can thus | gum ar a bic | in di go | mam moth |

III.

| | | | |
|------------|-------------|------------------|----------|
| kan ga roo | cou gar | hip po pot a mus | ze bra |
| ko a la | jack al | rhi noc e ros | ze bu |
| hy e na | gi raffe | o rang-ou tang | o ryx |
| leop ard | al ba tross | chim pan zee | chee tah |

IV.

| | | | |
|------------|----------------|------------|----------------|
| jun gle | gri mace | mon strous | nar ra tive |
| en tan gle | den i zens | dag ger | phys ic al |
| en trap | breech load er | pon iard | pe cul iar |
| can ni bal | con ceal ment | cut lass | dev as ta ting |

V.

| | | | |
|---------------|---------------|------------|-------------|
| tem p ta tion | im mi nent | mu ti late | so lic it |
| en tice ment | threat en ing | crip ple | im por tune |
| al lure ment | men a cing | dis a ble | be seech |
| gh ost ly | bar bar i ty | row lock | im plore |
| ca dav er ous | sav age ry | ful crum | en treat |

LESSON XII.

A GLANCE BACKWARD.

ABOUT WORDS: 1. Distinguish in meaning: *character* from *reputation*; *affect* from *effect*; *less* from *few*; *principal* from *principle*. 2. What does each negative word in the following modify? "We shall not go; there will be no service to-day." 3. Explain the saying, "Two negatives make an affirmative". 4. How do negative adverbs sometimes make true statements false? 5. When you find *either* in a sentence what correlative will follow? what, when you find *neither*? 6. Acquaintance with stems, prefixes, and suffixes gives just so many keys to information stored in words. 7. What did Oliver Wendell Holmes mean by this?

"He who reads aright will rarely look upon
A better poet than his lexicon."

ABOUT CLAUSES: "Here sat Eppie, discoursing cheerfully to her own small boat, which she was using as a bucket" 1. Classify the dependent clause as restrictive or explanatory; give a reason for your classification. 2. Find a restrictive phrase.

ABOUT PARAGRAPHS: Suggest succeeding topics for: 1. A ball crashed through the fort; 2. Through my window came the sound of hurrying feet; 3. He was tempted to linger in that old-fashioned garden.

ABOUT FIGURES: Classify the following figures; give reasons for your classification:—

1. "She was a blooming lass of fresh eighteen, plump as a partridge, ripe and melting and rosy-cheeked as one of her father's peaches."

2. "Procrastination is the thief of time."

3. "Habit is a cable; we weave a thread of it every day and at last we cannot break it."

4. "Sin has many tools, but a lie is the handle that fits them all."

5. "Suddenly all the sky is hid
As with the shutting of a lid."

ABOUT PUNCTUATION: Write and punctuate two original sentences, the first containing a restrictive phrase, the second containing an explanatory clause.

ABOUT LETTER-WRITING: 1. Write to a friend, inviting him to join a nutting party. 2. Write a telegram to your father in another city, asking permission to visit in the country. 3. Write a postal-card, acknowledging the receipt of some books you had ordered.

ABOUT COMPOSITION: 1. Referring to Lesson III., assort material about:—(a) Benjamin Franklin's first visit to Philadelphia; (b) What Robert Fulton did for navigation; (c) What led people to make a settlement where New York now stands. Sift your material carefully, keeping only important matter. 2. Direct discourse not only may add life to work; it may make sentences clear. Make the following quotation clear by introducing direct discourse:

"Harold sat on the porch, watching Tim weed the driveway. He suddenly shouted that a riderless horse was dashing through the gateway and that he would be killed if he didn't get out of the way." 3. In order to have unity in composition, what must be true of each sentence? of each paragraph? of the entire composition?

ABOUT BOOKS: 1. What does a preface do? what, an index? 2. Do you realize that books have more power than Aladdin's lamp had? that they will transport you not only over your own globe, but up

into the air and let you look at the sun and moon and stars? that they will carry you safe down into the earth or to the depths of the sea? that they will whisk you back hundreds of years? that they are holding for you the thoughts and the work of many, so that you may benefit by what has already been learned and done?

Ask your teacher to read from "Prelude to Part Second" in Lowell's "Vision of Sir Launfal", about the work of a brook on a frosty night.

Read "Julius Cæsar" or "Pericles" in "Plutarch's Lives". Plutarch knew how to assort material.

SUPPLEMENTAL WORDS FOR CHAPTER II.

| | | | |
|--------------------|----------------|---------------|------------|
| com pu ta tion | com ple ment* | vol can ic | mi ter |
| fac tor ing | sup ple ment | e rup tive | mort ise |
| bro ker age | i sos ce les | strat i fied | ten on |
| men su ra tion | i so ther mal | cal ca re ous | sca lene |
| jux ta po si tion | re dun dant | si li cious | ten ta cle |
| prox im i ty | su per flu ous | mi ca ceous | cau dal |
| e qui an gu lar | pret er it | i sin glass | bur nish |
| rec ti lin e ar | plu per fect | cal ci mine | fur bish |
| par al lel o gram | et i quette | part ner ship | wran gle |
| pen man ship | punc til ious | mat ri mo ny | bick er |
| chi rog ra phy | man a cle | af fi ance | cen sor |
| busi ness-like | hand cuff | con ju gal | crit ic |
| char ac ter is tic | dun geon | can did | row dy |
| min er al o gy | gal lows | un bi ased | ruf fian |
| zo o log ic al | ex e cu tion | in gen u ous | mar tyr |

* Distinguish from *compliment*.

SUPPLEMENTAL WORDS—*Concluded.*

| | | | |
|------------------|--------------|---------------|-----------|
| ac knowl edge | a bey ance | an a con da | ta pir |
| ap pella tion | sus pense | ar ma dil lo | teak |
| so bri quet* | as cer tain | bas i lisk | el e gy |
| ad u la tion | av er age | chin chil la | fic tion |
| ser vil i ty | as bes tos | sal a man der | ro mance |
| ap pro ba tion | au to graph | lig num-vi tæ | cha rade |
| ap prov al | sten o graph | lig ne ous | clique |
| cir cum spect | hec to graph | sper ma ce ti | con nive |
| vig i lant | pal frey | ver di gris | con temn |
| com pul sion | bron cho | sol i taire | dredge |
| con ces sion | spav in | slat tern ly | graph ite |
| civ i li za tion | sur cin gle | sin is ter | o nyx |
| con fla gra tion | mar tin gale | scur ril ous | fos sils |
| de mor al ize | sad dler y | fla gi tious | in veigh |
| dis so lu tion | chev a lier | des pi ca ble | phy sique |
| ex hor ta tion | non pa reil | me di o cre | pol yp |
| im per ti nent | crit i cize | pit e ous ly | quad rant |
| im promp tu | os tra cize | rig ma role | sol stice |
| in ad e quate | rec og nize | fol de rol | re prieve |
| in de ci sion | tan ta lize | fur be low | se ri al† |
| in gre di ent | o va tion | riff raff | frus tum |
| in scru ta ble | pa la ver | cal en dar | suit or |
| ir res o lute | pho net ics | si ne cure | sta tist |
| mil li ner y | in ter'stice | non en ti ty | khe dive |
| mis cel la ny | in ter view | se ragl io | sheik |
| car i ca ture | in vec tive | can ta ta | nom ad |
| re tri bu tion | lu cra tive | stac ca to | sub urb |

* Pronounced "sō brē kâ." † Distinguish from *cereal*.

CHAPTER III.

LESSON I.

WORDS THAT KEEP THEIR FOREIGN PLURALS.

It might puzzle you to write the plural of *antennæ*, *synopsis*, or *phenomenon*, because they are foreign words and keep their foreign plurals.

Some Latin words retain their Latin plurals: 1. *antenna* means "sail-yard"; the *antennæ* of insects stand out like sail-yards. 2. A *vertebra* was injured. *Vertebræ* are the joints of the backbone. 3. The naturalist showed the *larva*, and explained that all *larvæ* are insects in a masked form. 4. We made a *memorandum* about the remarkable *stratum*, or layer, of rock; later, our books contained other *memoranda* of more wonderful *strata*. 5. A toadstool is one kind of *fungus*. Mildew and mold are composed of *fungi*. 6. One *radius* of her circle was too long; all the *radii* of a perfect circle are equal. 7. I wrote one *thesis*, or essay; the catalogue calls for two *theses*.

Some French words retain their French plurals: 8. The *beau* was too studious of dress and manner; he looked self-conscious in the *tableau*. All the *beaux* and *belles* were present at the *tableaux*.

Some Greek words retain their Greek plurals: 9. A *synopsis* is a general view; outlines for composition are *synopses*. 10. A *phenomenon* is an unusual appearance. Several *phenomena* were seen during that eclipse. 11. You have had many a *symposium* without knowing it; *symposia* are merry feasts.

Find the meaning of each word in the groups of Latin, French, and Greek words; write a sentence or two in which you use both its singular and its plural. The words marked with the asterisk have an English plural also.

LATIN WORDS.

| <i>Singular.</i> | <i>Plural.</i> | <i>Singular.</i> | <i>Plural.</i> |
|------------------|----------------|------------------|----------------|
| neb u la | neb u læ | a lum nus | a lum ni |
| for mu la* | for mu læ | ter mi nus | ter mi ni |
| lam i na | lam i næ | sar coph a gus* | sar coph a gi |
| o a sis | o a ses | gan gli on | gan gli a |
| in dex* | in di ces | au tom a ton* | au tom a ta |
| ver tex* | ver ti ces | vin cu lum* | vin cu la |
| ma trix | ma tri ces | ad den dum | ad den da |
| ge nus | gen e ra | a qua ri um* | a qua ri a |
| fo cus* | fo ci | ef flu vi um | ef flu vi a |
| nu cle us* | nu cle i | al lu vi um* | al lu vi a |
| ba cil lus | ba cil li | an i mal cu lum | an i mal cu la |

FRENCH WORDS.

| <i>Singular.</i> | <i>Plural.</i> | <i>Singular.</i> | <i>Plural.</i> |
|------------------|----------------|------------------|----------------|
| mon sieur | mes sieurs | cha teau | cha teaux |
| ma dam* | mes dames | bu reau* | bu.reaux |

GREEK WORDS.

| <i>Singular.</i> | <i>Plural.</i> | <i>Singular.</i> | <i>Plural.</i> |
|------------------|----------------|------------------|----------------|
| cri te ri on* | cri te ri a | pro bos cis | pro bos ci des |
| di ag no sis | di ag no ses | can tha ris | can thar i des |
| syn the sis | syn the ses | chrys a lis | chry sal i des |
| a nal y sis | a nal y ses | hy poth e sis | hy poth e ses |

LESSON II.

CONJUNCTIONS AND VERBS.

Would you rather be offered “plums and pears” than “plums or pears”? In the latter case, if you had plums you would go without pears. What little words make the difference between the two offers? Of the conjunctions *and*, *or*, which adds one thing to another? Which separates one thing from another?

Read the following; note the number of each verb:—1. Arnica or arsenic *was* what he needed, but belladonna and sulphur *were* the only medicines he could find. The first verb in 1 is singular, because *arnica* and *arsenic* are separated by *or* and each, taken *singly*, is the subject of *was*. The second verb is plural, because *belladonna* and *sulphur* are connected by *and*; both taken *together* make one plural subject for *were*.

Account for the number of each verb in the following: 2. An adder or a lizard frightens him. 3. The aeronaut and his parachute fall into the lake.

Or may make the writing of a sentence perplexing in another way. Read 4 with each of the suggested verbs. 4. “Either arbutus or anemones ^{is} what you wish.” In such a case, one has to write a new sentence; like this, perhaps: “Either arbutus is what you wish, or anemones are”. *Or* made difficulty, because each subject separately is the subject of the verb and the two subjects differ in number.

5. Blanc-mange or custards ^{please} him for dessert. What will you do with 5? Will you keep either *pleases* or *please*? or will you rewrite the sentence?

I.

| | | | |
|-------------|--------------|-------------|----------------|
| fruiter er | ad der | ar bu tus | co or di nate |
| huck ster | scor pi on | a nem o ne | sub or di nate |
| a er o naut | liz ard | ver vain | cop u la tive |
| balloon ist | cha me le on | he pat i ca | ad ver sa tive |

II.

| | | | |
|----------------|------------|--------------|--------------|
| bel la don na | ac o nite | qui nine | e met ic |
| thor ough wort | ar ni ca | cam phor | su dor if ic |
| va le ri an | glyc er in | cal o mel | ir ri tant |
| ip e cac | sul phur | cap si cum | ca thar tic |
| cam o mile | ar se nic | chlo ro form | as trin gent |

III.

| | | | |
|-------------|--------------|-------------|-------------|
| medic i nal | bil ious | sprain | car bun cle |
| de coc tion | rheum atic | con tu sion | chil blain |
| tinc ture | chron ic | bruise | bun yon |
| trit u rate | co ma tose | ab ra sion | lock jaw |
| cor dial | le thar' gic | frac ture | tet a nus |

IV.

| | | | |
|----------------|--------------|----------------|-------------|
| e rup tion | di ar rhe a | ul cer a tion | di a be tes |
| ec ze ma | dys en ter y | pros tra tion | ep i lep sy |
| er y sip e las | chol er a | e ma ci a tion | sci at i ca |
| ton sil i tis | jaun dice | can kered | phthi sis |

V.

| | | | |
|-------------|-------------|-------------|-------------|
| cui sine | ter ra pin | fric as see | cus tard |
| cu li na ry | sar dines | es cal oped | blanc-mange |
| cro quettes | suc co tash | con som mé | pud ding |
| pot tage | por ridge | bou illon | dump ling |

LESSON III.**BECOMING OUR OWN ADVISERS.**

Who will help you in your composition work when you no longer go to school? You must help yourself. The following exercise ought to aid you in the revision of your own work.

ABOUT A SQUIRREL.

I. "He went quickly up the trunks of the trees and down again, and leaped from one part of a tree to another, and stayed still sometimes to talk to birds or to look at us, which he did out of the eyes that looked brightly at us over his cheeks, which were filled with nuts; he was more occupied and more bold than he often is, on that day in October, which happened to be a fine one."

Find relative clauses in I. Might any of them be omitted, or their meaning better expressed by phrases or by single words? You might make I. into II.

II. "He went quickly up the trunks of the trees and down again, and leaped from one part of a tree to another, and stayed still sometimes to talk to birds or to look at us out of the bright eyes over his nut-filled cheeks; he was more occupied and more bold than he often is, on that fine day in October."

Study II. Use definite* words in place of those which are too vague. *Raced*, for instance, shows just how the squirrel scampered and does the work of two words. "The jays" makes it possible for readers to picture the very birds. Avoid unnecessary repetition and the use of words that might better be left out.

III. "He raced up and down tree-trunks, leaped from bough to bough, paused to talk to the jays or to

* See Part I., p. 106.

look at us from the bright eyes over his nut-filled cheeks; he was busier and bolder than usual, that fine October day."

Study III. Substitute an imitative * word wherever it will be helpful.

IV. "He raced up and down tree-trunks, leaped from bough to bough, paused to chatter to the jays or to dart a glance at us from the twinkling eyes above his nut-filled cheeks; he was busier and saucier than usual, that fine October day."

Compare I. with IV. Which is briefer? Which is livelier? Give a reason for each change made.

The prefix *con*, changed for euphony to *co*, *col*, *com*, *cor*, comes from the Latin and means "with" or "together". Note its influence in these words.

| | | |
|-----------------|-----------------|-------------------|
| co ag u late | com bat ive | con cep tion |
| co a lesce | com bine | con cil i ate |
| co a li tion | com mence ment | con coct |
| co ed u ca tion | com mend | con course |
| co e qual | com men su rate | con dense |
| co e val | com merce | con cus sion |
| co ex is tent | com mo tion | con fed er ate |
| co op er ate | com mun ion | con tem po ra ry |
| co heir | com mu ni ty | con fir ma tion |
| co he sion | com pas sion | con gen ial |
| co in ci dence | com peer | con glom er ate |
| col lat er al | com pet i tor | con sol i date |
| col league | com pro mise | cor re spon dence |
| col lect or | con cen trate | cor re late |
| col lu sion | con cen tric | cor rob o rate |

* See Part I., p. 100.

LESSON IV.

ATTRIBUTIVE ADJECTIVES DISTINGUISHED FROM AD-
VERBS.

Read the following: 1. (a) I am ill. (b) I feel ill. 2. (a) The rose is sweet. (b) The rose smells sweet. 3. (a) The sky is blue. (b) The sky looks blue. In both *a* and *b* of 1, *ill* is the attributive adjective and modifies I. In both *a* and *b* of 2, *sweet* is the attribute of *rose*; a rose has no power of smelling. In both *a* and *b* of 3, of what is *blue* an attribute?

Remember: Look, smell, taste, feel, and a few other verbs, take adjectives to express state or condition, but adverbs to express manner of action.

Distinguish attributive adjectives from adverbs: 4. The bluff looked bleak, and its solitary denizen looked distrustfully at us. 5. The clover smelled sweet, and the steer smelled it greedily. 6. The child tasted the sap thirstily; it tasted insipid. 7. The sward felt uneven; he felt hurriedly over it for the lost treasure. The first *looked*, *smelled*, *taste*, *felt*, express what? the second, express what?

Write in each blank space the proper part of speech; give a reason for each selection. 8. The rock seemed —, but it crashed downward. 9. The hungry child looked — at the meal. 10. He smelled of the fodder —. 11. She had suffered, and looked —. 12. The hedge smelled —. 13. He felt — for the rope to save himself. 14. The belated guests felt —.

Notice the semicolons in 6 and 7.

Remember: The semicolon is used to separate clauses of a compound sentence when those clauses are connected in thought, but not by a conjunction.

Have you read "Riverby," by John Burroughs?

Write several sentences or paragraphs; try to use in them many of the words on this page. Be ready to give synonyms for each of the selected words.

I.

| | | | |
|----------------|-------------|-------------|-------------|
| bluff | sol i ta ry | drear | sward |
| prom on to ry | lone some | cheer less | clo ver |
| head land | se clud ed | hedge | sham rock |
| greed i ly | vap id | shrub ber y | tim o thy |
| vo ra cious ly | in sip id | haw thorn | row en |
| raven ous ly | taste less | box wood | af ter math |

II.

| | | | |
|----------------|-------------|-----------------|--------------|
| com bus ti ble | a byss | in cen tive | hur ried ly |
| in flam ma ble | ra vine | stim u lus | ur gent ly |
| i ras ci ble | rev e nue | de lin e ate | hus tling |
| ir ri ta ble | in come | por tray | has ten ing |
| prov o ca tion | fla grant | par si mo ny | re peat |
| in cite ment | a tro cious | cov et ous ness | re it er ate |

III.

| | | | |
|-----------------|----------------|-------------|----------|
| porte mon naie | sep a ra tion | per il | strength |
| pock et book | dis jun c tion | jeop ard y | force |
| rem i nis cence | dis un ion | de crease | mar vel |
| rec ol lec tion | in vest or | di min ish | won der |
| in ca pa ble | spec u la tor | fren zy | ha tred |
| in com pe tent | gam bler | de lir i um | o di um |

Do you keep the lists of words misspelled in any of your written work and study them? A word is not your own until you know its meaning and can spell it.

LESSON V.

AN OLD ACQUAINTANCE.

There is a figure of speech that you have used ever since you could talk. Children and races of men in their childhood—even animals—feel that trees and brooks and other inanimate objects have life like men. If you read how Hiawatha built his canoe, you will hear him talking to the birch, the tamarack, and the larch, while they listen or reply. In “The Biography of a Grizzly”, you remember the cub, Wahb, slapped a root “for not staying where he wanted it”. Whenever we speak of inanimate objects as though they had a life like our own, we are not speaking literally; we are using the figure of speech *personification*. Read the meaning of the word from its stem and suffixes. Find the dictionary definition.

Notice how many times the landlord refers to the mountain as though it were a person; he says:

1. “The old mountain has thrown a stone at us, for fear we should forget him. He sometimes nods his head, and threatens to come down; but we are old neighbors, and agree together pretty well.”

Find examples of personification in the following:

2. “Of old sat Freedom on the heights,
The thunders breaking at her feet.”

3. “They climbed so high that Nature herself seemed no longer to keep them company. She lingered and sent a farewell glance after her children, as they strayed where her own green footprints had never been.”

Read “St. Guido”, a story of a boy to whom the wheat in the field talks. It is in “The Open Air” by Richard Jefferies.

I.

From a Latin verb meaning "to speak" we get the stem *dict*, and from a Latin noun meaning "hand" we get the stem *manu*. Note the force of these stems.

| | | | |
|------------|-----------------|--------------|------------------|
| dic tate | pre dic tion | man u al | man u fac to ry |
| dic ta tor | in dict | man u al ly | man u fac tur er |
| dic tum | in dict a ble | man u mit | man u bri um |
| dic tion | val e dic to ry | man u script | a man u en sis |

II.

From the Latin word meaning "right" or "law", we get two stems, *jus* and *jur*; and from the word meaning "to throw", we get the stem *ject*.

| | | | |
|-------------------|-----------------|--------------|----------------|
| just | jury | project | re ject |
| just ly | jur or | project or | re jec tion |
| jus tice | jur ist | projectile | in jec tion |
| jus ti fied | jur is dic tion | pro jec tion | sub jec tive |
| jus ti fi ca tion | in ju ry | ob jec tion | ad jec tive ly |

III.

| | | | |
|---------------|---------------|-----------|-----------|
| pos ter i ty | re cov er ing | lin gered | fare well |
| prog e ny | re triev ing* | tar ried* | good-by |
| an ces tor | land lord | strayed* | shrieked |
| pro gen i tor | pro pri e tor | wan dered | screamed |

IV.

| | | | |
|-----------------|-------------|------------|-----------|
| in tro duc tion | foot prints | prai rie | mus tang |
| per son i fy | child hood | graz ing | coy o te |
| in an i mate | slapped* | ar a ble | sag a mor |
| spir it less | griz zly | ir ri gate | sa chem |

* Give rule for the spelling; see pages 14 and 54, Part I.

LESSON VI.

ABOUT THE INDICATIVE AND THE SUBJUNCTIVE MODE.

Which of these sentences states that the writer *was* young? which makes you feel that he merely *thinks* about being young? 1. Though I was young, I was faithful. 2. If I were young, I, too, could race.

When a verb tells, denies, or indicates anything as a fact, it does its work in the indicative mode or manner. When a verb shows that something is merely thought of, supposed, feared, or wished for, it does its work in the subjunctive mode.

Would you trust your cause to the men alluded to in 3, or to those alluded to in 4? 3. If they be mer-ly, they will defend us. 4. They are men, and will defend us.

Of 5, 6, 7, which shows that something is merely feared? Which states a fact? Which shows that you are only wishing for a friend? What is the mode of each verb? 5. He is my friend. 6. Oh that he were my friend! 7. Remind him, lest he forget.

Write a paragraph about children that are plucking ferns in a ravine and see a thunderstorm gathering. Perhaps the children will be troubled and wish that shelter were near; they may wish that older friends were with them, and fear lest no one seek them. You will be likely to use the subjunctive mode.

Why are the following italicized verbs in the subjunctive? (a) "And his Excellency entreats you by me, that the news *be* not suddenly *noised* abroad, lest the people *be stirred* up into some outbreak. . . ." (b) "*Were* your situation mine, would you desert me?"

Read "A Girl of '76", by Amy E. Blanchard, or "A Boy I Knew and Four Dogs", by Laurence Hut-

I.

| | | | |
|--------------|-----------|----------------|------------|
| mode | sup posed | feared | shel ter |
| man ner | as sumed | ap pre hend ed | ref uge |
| de port ment | wished | plead | re mained |
| de mean or | de sired | sup pli cate | con tin ue |

II.

| | | | |
|-----------------|-----------------|-------------|-----------|
| in dic a tive | ex cel len cy | noised | stirred |
| sub junc tive | hon or a ble | pro claimed | in cit ed |
| in debt ed ness | com mis sion er | her ald ed | roused |
| thun der storm | comp trol ler | an nounced | ex cit ed |

III.

The suffix *fy* signifies "to make"; what part of speech does it form?

| | | | |
|--------------|--------------|-------------|-------------|
| in ten si fy | ex em pli fy | qual i fy | sim pli fy |
| beau ti fy | e lec tri fy | pu ri fy | mag ni fy |
| so lid i fy | sanc ti fy | vit ri fy | ver i fy |
| nul li fy | be at i fy | vil i fy | pu tre fy |
| syl lab i fy | in dem ni fy | i den ti fy | re viv i fy |

IV.

The suffix *ate* in adjectives signifies "possessed of", in verbs, "to make", and in nouns, "one who".

| | | | |
|----------------|---------------|-------------|---------------|
| mod er ate | pro pi ti ate | in i ti ate | po ten tate |
| des per ate | re mu ner ate | ac tu ate | mag is trate |
| ob du rate | a dul ter ate | al ien ate | no vi ti ate |
| ef fem i nate | ma nip u late | pul sate | li cen ti ate |
| le git i mate | con ju gate | ra di ate | can di date |
| bi car bo nate | ex as per ate | cir cu late | col le gi ate |

LESSON VII.

MODES: MORE ABOUT THE SUBJUNCTIVE.

The subjunctive mode may lead you to think that its contrary is true. For instance, on page 72, 2 makes you believe that the speaker is *not* young; after reading 6, you feel sure that the person spoken of is *not* the speaker's friend; from *b* you infer that your situation is *not* that of the speaker.

Remember: A supposition *contrary to reality* is expressed by the subjunctive mode.

1. What is the mode of each verb in *a*, *b* and *c*?
2. What suppositions contrary to reality do you find? 3. What are your reasons for the answers to 1?

(a) "It will set all the windows a-glowing, as if there were a great fire of pine knots in the chimney."

(b) "I am a man of no weak heart; and, if I were, there is a surer support than that of earthly friends."

(c) "Upon this subject he spoke with calm earnestness, as if he were sending Reuben to the battle or the chase."

Insert verbs in the proper modes and give a reason for each insertion:—(*d*) How I wish that Jack — here to acquit me from the charge. (*e*) If I — in authority, I should administer justice. (*f*) Even if he — dazed by my suggestion, he will act upon it. (*g*) The Czar — an absolute ruler, a despot. (*k*) If he — elected, he will serve his faction. (*i*) Her statement — not vague, though his —.

Subjunctive means *joined under*. The *subjunctive mode* occurs only in dependent or *subjoined* clauses.

Have you read "The White North", by M. Douglas? or "The Charming Sally: Privateer Schooner of New York", a tale of 1765, by James Otis?

I.

| | | | |
|-----------|---------------|----------------|-------------|
| ques tion | ad min is ter | sup po si tion | des pot |
| que ry | dis pense | con jec ture | ty rant |
| ac quit | dazed | pre sump tion | un cer tain |
| re lease | be wil dered | sur mise | du bi ous |

II.

| | | | |
|---------------|----------------|---------------|--------------|
| re gard ing* | in stance | ear nest ness | ab so lute |
| con cern ing* | in ser tion | ea ger ness | un lim it ed |
| re spect ing* | pri va teer | au thor i ty | en co mi um |
| dur ing* | se ri ous ness | do min ion | pan e gyr ic |

III.

The suffix *ness* signifies “the quality or state of”; what part of speech does it form?

| | | | |
|-----------------|------------|--------------|-------------|
| right eous ness | fond ness | fic kle ness | sparse ness |
| ob tuse ness | numb ness | a cute ness | rough ness |
| nois i ness | stern ness | a lert ness | lean ness |
| mo rose ness | plain ness | stin gi ness | deft ness |
| po lite ness | vague ness | rus ti ness | coy ness |
| con scious ness | tough ness | wea ri ness | neat ness |

IV.

The suffix *ity* (*ty*) also signifies “the quality or state of”. Use each of these words correctly in a sentence.

| | | | |
|------------------|------------|--------------|--------------|
| pe cul i ar i ty | suav i ty | ri gid i ty | pu trid i ty |
| pros per i ty | jol li ty | in dig ni ty | pub lic i ty |
| in ge nu i ty | chas ti ty | ab surd i ty | lu cid i ty |
| im men si ty | mod es ty | mo ral i ty | ste ril i ty |
| men dac i ty | u til i ty | ur ban i ty | mo bil i ty |

* These words are prepositions; the first three are sometimes participles.

LESSON VIII.**FORMAL NOTES.**

You may be so good a penman that, some day, a friend will ask you to write the formal notes of invitation to her dinner, or luncheon, or musical. Do you wish to learn how to do it? The following are correct models.

I.

Mrs. Seymour requests the pleasure of Mr. White's company at dinner on Wednesday next, at seven o'clock.

102 Cedar Avenue,
November the fifth.

II.

Mrs. Willard Hobart requests the pleasure of Miss Elinor Watson's company for Friday evening, June thirtieth.

Music.

442 Carroll St.

R. s. v. p.

III.

Mrs. John Stirling
Luncheon

Thursday, February the thirteenth,
from two until four o'clock.
No. 312 Detroit Avenue.

You will be interested to hear the notes of acceptance or of regret that your friend receives. Do you know how to write both an acceptance and a regret? The following may help you.

IV.

Mr. White accepts with pleasure Mrs. Seymour's invitation for Wednesday next.

42 Harrison Street,
November the sixth.

V.

Miss Watson regrets that a previous engagement prevents her acceptance of Mrs. Hobart's kind invitation for Friday, June thirtieth.

560 Fifth Ave.,
June the eighteenth.

Remember: 1. Write "prevents her acceptance," not "will prevent her acceptance". Miss Watson is prevented *now* from accepting the invitation.

2. Choose heavy white or cream paper for formal notes. It may have your monogram or address, but no attempt at ornamentation. Simplicity is elegance.

3. *R. s. v. p.* is the abbreviation for the French expression "*Repondez s'il vous plait*"; it means "Reply, if you please". Sometimes the abbreviated expression is written with capitals; as, *R. S. V. P.* Often an English equivalent is used for *R. s. v. p.*; as, "The favor of a reply is requested". Without any such reminder, however, one should, as a rule, promptly answer a formal note of invitation.

4. While it is always desirable to write legibly, it is necessary to sign a letter to a stranger so carefully that your signature cannot be misread.

Have you ever received from a stranger a letter signed in this manner?

Sincerely yours,
Elinor Slade
(Mrs. William Slade.)

The two signatures are given because it is proper for a married woman to sign her own name, but it is proper for her correspondents to address her only by her husband's name, if he be living. If her husband is not living, either name may be adopted by her.

Perhaps a letter has come to you from a stranger signed in this way:

Most truly yours.
(Mrs.) Edith Lee

Most truly yours,
(Miss) Jane Redpath

The *Mrs.* or *Miss* precedes the name to show that the writer is married or unmarried, and thus to make the proper addressing of a reply possible. The title *Mrs.* or *Miss* is always enclosed in a parenthesis when it thus precedes a signature, to show that the writer puts it there merely to give information to her correspondent, not to make use of it as a title.

Remember: It is proper in correspondence to address a lady, whether married or unmarried, as

Dear Madam:
but never as

Dear Miss:

Customs change, and it may be desirable to vary these models slightly, as time goes on. A reliable stationer will always show you a good model for formal invitation; such invitations are usually engraved. It is not necessary, however, to follow each fashion of the moment.

Write an invitation to a reception at which there is to be dancing. Model II. will help you. Write formal dinner invitation in accordance with the model furnished under I. Decline or accept each of these invitations.

I.

From the Latin word that means "to write" we have the two stems *scrib* and *script*. Analyze the following words and get their meaning.

| | | | |
|---------------|----------------|----------------|---------------|
| script | as crite | sub scribe | pro scribe |
| scrib ble | as crib a ble | sub scrib er | tran scribe |
| scrib bler | con script | sub script | tran scrib er |
| scrip ture | con scrip tion | post script | tran script |
| in scribe | de scribe | pre scribe | su per scribe |
| in scrip tive | de scrip tion | pre scrip tion | non de script |

II.

| | | |
|-----------------|-------------------|--------------------|
| for mal | or na men ta tion | ci vil i ty |
| con ven tion al | em bel lish ment | af fa bil i ty |
| cer e mo ni ous | a dorn ment | ver sa til i ty |
| mod el | en rich ment | cour te ous ness |
| fac sim i le | dec o ra tion | ob se qui ous ness |

III.

| | | | |
|---------------|---------------|--------------|--------------|
| de co rum | court ier | ret i cence | im pet u ous |
| de co rous | court ly | se date ness | im pa tient |
| so cial | court li ness | hau teur | im po lite |
| so cia ble | ef fu sive | im pe ri ous | im pol i tic |
| so ci al i ty | gar ru lous | ar ro gant | im mod est |

IV.

| | | | |
|-------------|------------|----------------|---------------|
| un mar ried | be trothed | im plic i ty | bil let-doux† |
| ba ch e lor | fi an cé* | cu ri os i ty | sta tion er |
| sp in ster | spouse | in ter est ed | ac cept a ble |
| wid ow er | hus band | in for ma tion | de clin a ble |

* Pronounced "fe an sã." † "bil la doo."

LESSON IX.**VINOUS FERMENTATION.**

How will you write a didactic composition on the subject given above? The words mean, "The act of fermenting something full of wine or alcohol".

The large dictionary says, that a ferment is a minute budding plant,—yeast is an example,—present whenever vegetable or animal substances decay, and that vinous fermentation is the decomposition which produces alcohol from sugar contained in fruits and grain.

A reference to "diastase" shows, that it is a peculiar ferment found in every kernel of grain, and that it has the power to decompose starch with which kernels are laden and change it into sugar the moment the germs begin to grow.

Under "distillation" you find how, by means of heat, alcohol is separated from the "mash" or liquor in which fermentation has taken place. This separation is owing to the fact that alcohol vaporizes at 174° of heat, while water vaporizes at 212°.

Physiologies tell the effect of alcohol on the nervous system and describe the manufacture of beer from malt. Malt is barley that has sprouted until the diastase has changed the starch into sugar.

Pour alcohol on the white of an egg, which is pure albumen, and you see the effect of alcohol on the albumen in the membranes of the human body.

During a recent year, over eight million gallons of distilled spirits and over thirty-six million barrels of ale and beer were produced in the United States.

Formulate topics, arrange them with reference to paragraph sequence, and write an instructive composition on "Vinous Fermentation".

I.

| | | | |
|--------------|-------------------|---------------|------------------|
| vi nous | fer men ta tion | al bu men | al co hol-ic |
| vin e gar | de com po si tion | vis cid | spir it u ous |
| su gar | dis til la tion | co ag u lates | in tox i ca ting |
| glu cose | ger mi na tion | dis till er y | stim u la tive |
| di' a stases | prout ing | brew er y | stu pe fy ing |

II.

| | | | |
|---------------|--------------|---------------|-------------|
| cham pagne | mal ster | drunk ard | or gies |
| ef fer vesce | rec ti fi er | bac cha nal | ca rous als |
| car bon a ted | gau ger | in e bri e ty | rev el ry |
| vap o rize | in spec tor | so bri e ty | hic cough |

III.

| | | | |
|----------------|--------------|------------|---------------|
| in tem per ate | vul gar | va grant | di dac tic |
| de gen er ate | vile ness | vag a bond | in struct ive |
| de bauched | de prav i ty | pen i tent | ed i fy ing |
| dis si pa ted | dis so lute | con trite | el e va ting |

IV.

The suffix *tude* signifies "state of being"; the suffix *ple* in numerical terms signifies "fold"; the suffix *ic* in adjectives signifies "pertaining to".

| | | | |
|-------------|-------------|-------------|------------------|
| apt i tude | mag ni tude | dys pep tic | pu ri tan ic |
| plen i tude | al ti tude | sar cas tic | ec cle si as tic |
| grat i tude | tri ple | sa tan ic | mo nar chic |
| rec ti tude | quad ru ple | or gan ic | ol i gar chic |
| mul ti tude | quin tu ple | ec stat ic | so cial is tic |
| qui e tude | sex tu ple | op er at ic | pho to graph ic |
| las si tude | mul ti ple | chro mat ic | al ge bra ic |

LESSON X.**AN AUTHOR'S LETTER* TO CHILDREN.**

Boston, November 20, 1880.

My dear young friends,—You are doing me great honor by committing some of my lines to memory, and bringing me so kindly into remembrance. If I had known how much was to be made of my verses, I should have been more thoughtful and more careful in writing them. I began writing and printing my poems at an age when many are far advanced in wisdom, but I was boyish and immature. And so it happens that some productions of mine got established in my books which I look upon now as green fruit, which had better been left ungathered. I can trust the keen intelligence of my young readers to discover which these were. After all, it sometimes happens that youthful readers find a certain pleasure in writings which their authors find themselves to have outgrown and shake their gray heads over as if they ought to have written like old men when they were boys. So, if any of you can laugh over any of my early verses, unbutton your small jackets and indulge in that pleasing convulsion to your heart's content.

But I sincerely hope that you will find something better in my pages, and if you will remember me by "The Chambered Nautilus", or "The Promise", or "The Living Temple", your memories will be a monument I shall think more of than any of bronze or marble.

With the best wishes for your happy future, I am your friend,

Oliver Wendell Holmes,

Ask your teacher to read "The Living Temple"

** Dr. Holmes's letter to the school children of Cincinnati, Ohio, on their celebration of his seventy-first year.*

THE CHAMBERED NAUTILUS.

This is the ship of pearl, which, poets feign,
 Sails the unshadow'd main,—
 The venturous bark that flings
On the sweet summer wind its purpled wings
In gulfs enchanted, where the siren sings,
 And coral reefs lie bare,
Where the cold sea-maids rise to sun their streaming hair.

Its webs of living gauze no more unfurl;
 Wreck'd is the ship of pearl!
 And every chambered cell,
Where its dim dreaming life was wont to dwell,
As the frail tenant shaped his growing shell,
 Before thee lies reveal'd,—
Its iris'd ceiling rent, its sunless crypt unseal'd!

Year after year beheld the silent toil
 That spread his lustrous coil;
 Still, as the spiral grew,
He left the past year's dwelling for the new,
Stole with soft step its shining archway through,
 Built up its idle door,
Stretch'd in his last-found home, and knew the old no more.

Thanks for the heavenly message brought by thee,
 Child of the wandering sea,
 Cast from her lap, forlorn!
From thy dead lips a clearer note is born
Than ever Triton blew from wreathèd horn!
 While on mine ear it rings,
Through the deep caves of thought I hear a voice that
 sings: —

Build thee more stately mansions, O my soul,
 As the swift seasons roll!
 Leave thy low-vaulted past!
Let each new temple, nobler than the last,
Shut thee from heaven with a dome more vast,
 Till thou at length art free,
Leaving thine outgrown shell by life's unresting sea!

Be able to *write* the poem correctly from *memory*.

LESSON XI.**LANDMARKS OF HISTORY.**

On election day, the boys of our great cities build huge bonfires, and shout exultantly as the flames devour the faggots. Few children know the significance of this custom; suppose you find out.

Turn to *guy* in the large dictionary: it means "a person of queer looks or dress", and is derived from the name of Guy Fawkes, who, on November fifth, 1605, attempted to blow up with gunpowder King James I. of England and his entire Parliament. The plot was discovered, the king's life spared, and the people were so thankful that they built bonfires and burned Guy Fawkes in effigy. Yearly since then, on November fifth, a celebration has taken place. Although Guy Fawkes is forgotten and his effigy no longer is burned, his name has become fixed in the language, and the custom of using the bonfire as a symbol of rejoicing remains.

Thanksgiving, Independence Day, and Decoration Day, all mark epochs of American history and are full of significance to an American boy or girl. You have already learned their import from your history.

Open your geography to almost any page bearing upon the United States or North America, and you will find historical names scattered thickly over it. They may be names of States, like *New York, Louisiana*; or of counties, like *Jefferson, Oneida*; or of cities, like *Baltimore, Washington*; or of streets, like *Kosciusko, De Kalb*.

Arrange topics and write a composition on "Landmarks of History", showing how great lives and *great events* leave an indelible impression.

I.

| | | | |
|------------|------------|-----------|------------|
| Marquette | Sioux | Fulton | Kosciusko |
| Amherst | Oneida | Hudson | Kossuth |
| Rensselaer | Cherokee | Madison | Decatur |
| Schuyler | Onondaga | Jackson | Lawrence |
| Franklin | Chippewa | St. Clair | Mc Donough |
| Houston | Chautauqua | Pulaski | De Kalb |

II.

| | | | |
|--------------|--------------------|----------|---------------|
| land mark | par ti ci pate | de vour | in va sion |
| ob e lisk | par take | con sume | ir rup tion |
| prom i nent | ex ult ing ly | ep och | per sist ence |
| no to ri ous | tri um phant ly | pe ri od | te nac i ty |
| at tempt ed | ef fi gy | char ter | te di ous |
| en deav ored | rep re sen ta tion | pat ent | fa tigu ing |

III.

| | | | |
|-----------------|---------------|----------------|------------|
| an tag o nist | am nes ty | ex tri cate | i ron y |
| ad ver sa ry | pa role | dis en tan gle | sar casm |
| her o ism | for bear ance | lib er ate | e lude |
| in tre pid i ty | clem en cy | e man ci pate | es cape |
| an ni hi late | len i ty | am bush | in fa my |
| ex ter mi nate | mild ness | am bus cade | dis hon or |

IV.

| | | | |
|-----------------|----------------|--------------|--------------|
| sig nif i cance | an arch ist | gun pow der | ig no ble |
| im por tance | in cen di a ry | ex plo sive | il le gal |
| par lia ment | trai tor ous | ig nite | ras cal |
| he red i ta ry | per fid i ous | ac ces so ry | scaf fold |
| an ces tral | treach er y | ac com plice | guil to time |

LESSON XII.

A GLANCE BACKWARD.

ABOUT WORDS: 1. Distinguish in meaning *stay* from *stop*; *mad* from *angry*; *suspect* from *expect*. 2. Distinguish, with reference to correct use, *each* *other* from *one another*.

ABOUT MODES: In the following, find verbs in the indicative and those in the subjunctive; give reasons for their use. 1. "The whole family rose up, grandmother, children, and all, as if about to welcome someone who belonged to them." 2. "He felt as if it were both sin and folly to think of happiness." 3. "Warn him quickly lest he fall; would that he were safe!"

ABOUT SENTENCES: 1. In each of the following, choose the verb that is in the proper number; in which sentence does the conjunction indicate union, in which does it show separation? (a) The commander-in-chief and his staff ^{enter} the tent. (b) The commander-in-chief or his aid-de-camp ^{enters} ^{go} from the headquarters. 2. What will you do with the following, in order to get a well-constructed, correct sentence? "Neither Clinton nor his brothers ^{knows} the harbor." 3. Write sentences to illustrate the difference between an attributive adjective and an adverb. 4. Which of these sentences makes you laugh, because you see the rose itself sniffing something very graciously? (a) "The rose smelled sweet." (b) "The rose smelled sweetly."

ABOUT PARAGRAPHS: Examine one of your own

compositions to see: 1. Whether each paragraph is about one topic; 2. Whether the paragraphs are in the proper order (have the proper sequence); 3. Whether the paragraphs are connected by thought or by word.

ABOUT PUNCTUATION: Punctuate the following sentences; give a reason for your punctuation. 1. Dynamite is dangerous small boys should not use it. 2. The child cried lustily she had fallen from the tree.

ABOUT FIGURES OF SPEECH: Classify each figure in the following quotations as simile, metaphor, or personification; give a reason for each classification.

1. "Kind hearts are the gardens,
Kind thoughts are the roots,
Kind words are the blossoms,
Kind deeds are the fruits."

2. "All the countries of the globe appeared to join hands for the mere purpose of adding heap after heap to the mountainous accumulation of this one man's wealth."

3. "Snitchey was like a magpie or a raven (only not so sleek), and the Doctor had a streaked face like a winter-pippin, with here and there a dimple to express the pickings of the birds, and a very little bit of pigtail behind, which stood for the stalk."

ABOUT LETTER-WRITING: 1. Write a formal note of invitation to a luncheon; accept or decline a similar invitation. 2. When is it proper for *Mrs.* or *Miss* in parenthesis to precede the writer's signature?

ABOUT BECOMING OUR OWN ADVISERS: How will you grow in knowledge, in taste, in skill? How will you acquire a habit of making whatever you say or write so clear that it will not be misunderstood, and so strong or so pleasing that people will be glad to

listen or read? You will read the best books, you will profit by your association with men and women of culture, you will become careful, and therefore skillful, yourself.

ABOUT COMPOSITION: 1. What is our purpose when we write a story? What is it when we write instructive (didactic) compositions? 2. What might be your purpose in writing about *a*? about *b*? (*a*) Where polar bears are found. (*b*) A chase after a paper bag.

ABOUT READING: Ask your teacher to read you "The Legend of St. Christopher" in "The Schönberg-Cotta Family". Have you read "The Yellow Dog" and "Christmas in Cooney Camp"? They are in E. E. Hale's "Our Christmas in a Palace". You might enjoy "In Kings' Houses", by Julia C. R. Dorr.

SUPPLEMENTAL WORDS FOR CHAPTER III.

| | | | |
|----------------|-----------------|--------------|-----------|
| con ti nen tal | dem on strate | ro ta tion | ar ca num |
| pro vin cial | e lim i nate | re flec tion | ar ca na |
| mag net ism | te leg ra phy | stul ti fy | scap u la |
| trap e zoid | ad va lo rem | cer ti fy | scap u læ |
| tra pe zi um | cus tom house | clar i fy | cha peau |
| cen ti me ter | de moc ra cy | stu pe fy | cha peaux |
| hec to li ter | au toc ra cy | rat i fy | nim bus |
| mo no mi al | ol i gar chy | ram i fy | nim bi |
| bi no mi al | ar is toc ra cy | os si fy | a pex |
| de sign ing | plu toc ra cy | jui ci ness | ap i ces* |
| cinque foil | the oc ra cy | ra ci ness | in cu bus |
| con struct ive | feu dal ism | wa ri ness | in cu bi* |

* The English plurals, *apexes* and *incubuses*, are most used.

SUPPLEMENTAL WORDS—*Concluded*.

| | | | |
|----------------|---------------|--------------|-----------|
| ag ri cul ture | a lac ri ty | an o dyne | Gael ic |
| a gra ri an | a vid i ty | cur a tive | con sols |
| an ti qua ted | as per i ty | pan a ce a | na bob |
| lon gev i ty | ac ri mo ny | strych nine | na dir |
| com plic i ty | fe lic i ty | pec to ral | na iad |
| du plic i ty | te mer i ty | lep ro sy | na ive |
| in ci vil i ty | af fil i ate | pleu ri sy | ob scene |
| neu tral i ty | e jac u late | par ox ysm | gnarled |
| dis sem i nate | e vap o rate | e mul sion | mea ger |
| dis sim u late | ex cru ci ate | lin i ment* | ax i om |
| ho me op a thy | ex ten u ate | con va lesce | soi rée† |
| al lop a thy | fluc tu ate | ju gu lar | bod ice |
| al i men ta ry | in fat u ate | a or ta | nos trum |
| as sim i late | nom i nate | mas' se ter | sin ew |
| men in gi tis | char la tan | ox y gen | o zone |
| scar la ti na | mount e bank | o pi ate | chlo ral |
| hy dro pho bia | e soph a gus | mor phine | a ga ve |
| vo lup tu a ry | di a phragm | i o dine | bu chu |
| gas tro nom ic | du o de num | phos phor us | i bex |
| gust a to ry | hem or rhage | o bes i ty | brogue |
| vin ai grette | pul mo na ry | brev i ty | sluice |
| ma yon naise | lach ry mal | prob i ty | ca pon |
| ver mi cel li | pa ral y sis | ni ce ty | has sock |
| spa ghet ti | hys te ri a | cas si mere | nan keen |
| ju li enne | ma la ri a | gren a dine | nain sook |
| can ta loupe | ep i cure | scul ler y | pars nip |
| musk mel on | gor mand ize | col an der | cit ron |

* Distinguish from *lineament*. † Pronounced "sivă ră."

CHAPTER IV.

LESSON I.

A FOURTH FIGURE OF SPEECH: THE HYPERBOLE.

Do the following quotations express the exact truth?

1. "They almost devour me with kisses."
2. "She wore a prodigious pair of shoes."
3. "And endless flocks of goats and sheep,
And endless herds of kine,
And endless trains of wagons
That creaked beneath the weight
Of corn sacks and of household goods,
Choked every roaring gate."
4. "His back was as broad as a barn door."
5. "No cloud above, no earth below,—
A universe of sky and snow!"

The quotations exaggerate the truth, to heighten the effect of their statements; they are, then, not literal, but figurative. What words make the exaggerations?

This figure of speech, which says more than is true in order to make the meaning of an expression vividly realized, is called *hyperbole*. Find the dictionary definition of *hyperbole*.

If you have read Washington Irving's "The Legend of Sleepy Hollow," write:—1. Your own description of Ichabod Crane. 2. A description of the Van Tassel dinner-table laden with good things. It will be quite natural to use hyperbole in this work.

Read "Little Mr. Van Vere of China", by Harriet A. Cheever, and "Story of Japan", by R. Van Bergen.

I.

The prefix *hyper* is from the Greek preposition meaning "over", "above", in the sense of excessive.

| | |
|--|---|
| hy per bo le—overex- pressed. | hy per bo re an—above (beyond) the extreme north. |
| hy per bo la—an over- shooting surge. | hy per chlo ric—contain- ing an excess of chlo- rine. |
| hy per crit ic al—over- critical. | hy per ox ide—contain- ing an excess of oxygen. |
| hy per se cre tion—ex- cessive secretion. | |

II.

From the Latin adjective meaning "one" we get the stem *uni*. Note its force in the following words.

| | | | |
|----------|-----------------|-----------------|----------------|
| u nit | u ni son | u ni form ly | u ni ped |
| un ion | u ni corn | u ni verse | u ni valve |
| u ni ty | u ni fy | u ni ver sal ly | u ni lat er al |
| u nit ed | u ni fi ca tion | U ni ta ri an | u ni ax i al |

Find the stems in the following words; get the meaning of each word by analysis.

| | | | |
|---------------|----------------|-------------|---------------|
| lit er al | den tal | cul prit | bi ped |
| lit er a ry | den tist ry | cul pa ble | quad ru ped |
| il lit er ate | den ti form | in cul pate | cen ti ped |
| lit er a ture | in den ta tion | ex cul pate | pe des tri an |

III.

| | | | |
|---------------|---------------|---------------|-------------|
| kiss ing | for ci bly | leg end | hu mor ous |
| os cu la tion | viv id ly | chron i cle | fa ce tious |
| launched | height en | ven er a tion | jo cose |
| dis patched | ex ag ger ate | rev er ence | laugh a ble |

LESSON II.

CHOICE OF WORDS: DICTION.

Do the following express the exact truth?—(a) This pie is splendid. (b) The history lesson is terrible. (c) His speech was perfectly lovely. (d) This is a beautiful pudding. (e) My friend is awfully nice.

A, b, c, d, e are not true statements. They are neither literal nor figurative. They are simply false statements. Compare them with the quotations on page 90, and you will at once notice a difference; you will find carefulness in 1, 2, 3, 4, 5, and carelessness in *a, b, c, d, e*. The deviations from truth in the former are purposely made; they do not deceive, they merely emphasize the meaning. The deviations from truth in the latter are carelessly made and rob the sentences of meaning. *A* would say more if the proper word, *delicious*, were substituted for *splendid*. Find suitable (proper) words for *b, c, d, e*.

It is necessary to be able to say exactly what one means. Many situations have been lost, because men and women, boys and girls, could not use words properly; legacies have gone to those for whom they were not intended, because wills were not carefully expressed; even lives have been sacrificed, because commands could not be understood.

Examine some of your written work. See whether you have proper, exact words; wherever you have not, substitute a suitable expression. You will then have improved the *diction*.

Find in some sentence you have read a word or words so fitly used as to give you pleasure.

In this lesson you have begun to learn about propriety and precision in the use of language.

I.

| | | | |
|------------------|--------------|--------------|---------------|
| splen dor | shock ing | el o quent | e dict |
| mag nif i cence | hid e ous | ef fec tive | de cree |
| in tel li gi ble | aw ful ly | pro pri e ty | par o dy |
| con vin cing | dread ful ly | fit ness | trav es ty |
| pur pose ly | irk some | pre ci sion | trag ic al |
| in ten tion ally | tire some | ac cu ra cy | ca lam i tous |

II.

| | | | |
|-------------|-------------------|--------------|------------|
| leg a cies | admin is tra tor | ex ec u tor | de ceased |
| tes ta ment | admin is tra trix | ex ec u trix | de vise |
| cod i cil | sur ro gate | pro bate | es tates |
| tes ta tor | in her it ance | va lid i ty | per son al |
| tes ta trix | dis tri bu tion | ap prais al | prop er ty |

III.

| | | | |
|----------------|-------------|-------------|--------------|
| sac ri ficed | dis hon est | rem nant | se ri a tim |
| sur ren dered | de ceit ful | res i due | sev er al ly |
| de vi a tion | de bil i ty | auth o rize | ser ried |
| em pha size | lan guor | le gal ize | com pe tent |
| ex trav a gant | lo cal i ty | leg is late | qual i fied |

IV.

The Latin prefix *semi* signifies "half."

| | | |
|-----------------------------|---------------|------------------|
| S em i an nu al ly | sem i tone | sem i cir cle |
| S em i cen ten ni al | sem i breve | sem i cir cu lar |
| S em i di am e ter | sem i qua ver | sem i lu nar |
| S em i me tal lic | sem i cho rus | sem i di ur nal |
| S em i vow el | sem i col on | sem i week ly |
| S em i con scious | sem i flu id | sem i month ly |

LESSON III.**DESCRIPTION (I.).**

Watch an artist preparing to sketch. He tries different points of view, at last selecting one from which he may make an interesting picture. He must keep this and work from it. If he should not, his picture would change every time he moved; he would be always beginning a new picture, never completing any.

Whenever you write a description, you are doing in language something of what the painter does with lines and color; you are reproducing what you have seen or heard, experienced or imagined. You must usually, first of all, have your point of view.

Choose two different points of view from which to describe a river or a house. You may see the river from a distant hilltop, or from its bank. From the hilltop you may trace its course, note its color, see whether its margins are green, or rocky, whether there are boats on its surface; from its banks you may descry its bottom, fish darting about, vegetation in and near it. You may look at the house from its gateway or from an eminence whence you discern it snugly tucked away in the valley below. Make a list of what you might see from each point of view. Write a paragraph about each list.

You have read enough now to be able to recall fine descriptions that bring people or scenes before you. Read one to your classmates.

Does George Du Maurier make a picture for you in the following? What figure of speech helps him?

“Pathetic little tumble-down old houses, all out of drawing and perspective, nestled like old spiders’ webs between the buttresses of the great cathedral.”

I.

| | | | |
|---------------|------------------|---------------|-----------|
| per spec tive | de lin e a tion | sub lim i ty | gran deur |
| pan o ra ma | de mar ca tion | pro por tion | cam e ra |
| pros pect | por trai ture | ad ap ta tion | vis ta |
| re pro duce | da guerre o type | bound a ry | out line |
| grace ful | lith o graph | pe riph er y | but tress |
| sub stan tial | pho to grav ure | cur va ture | cit a del |

II.*

| | | | |
|-------------------|-----------|-----------|------------|
| Phidias | Titian | Van Dyck | Millet |
| Praxiteles | Correggio | Murillo | Doré |
| Michael Angelo | Rubens | Velasquez | Meissonier |
| Raphael | Rembrandt | Reynolds | Rousseau |
| Leonardo da Vinci | Dürer | Landseer | Bonheur |

III.

| | | | |
|---------------|-----------|----------------|--------------|
| re nais sance | fres coes | trans fig ured | vir gin |
| con nois seur | cu pids | as sump tion | bu col ic |
| ar a besque | cher ubs | as cen sion | pas tor al |
| ma don na | ser apha | cor o na tion | al le gor ic |
| arch an gel | sa tyrs | pa tri ar chal | leg end a ry |

IV.

| | | | |
|---------------|--------------|-------------|---------------|
| ser pen tine | gloam ing | mi rage | un du la ting |
| wind ing | twi light | chi me ra | tur bid |
| o siers | ob scure | fan ta sy | swirl ing |
| grot toes | in dis tinct | phan tasm | mael strom |
| sta lac tites | fan tas tic | il lu sive | pel lu cid |
| sta lag mites | hob gob lin | e the re al | crys tal line |

* The ten-cent monographs of the Ed. Pub. Co.'s "Great Artists Series" give interesting glimpses of artists and their works.


LESSON IV.**DESCRIPTION (II.).**

Describe a street from the roof of a high building. Write a second paragraph about the same street, imagining yourself on its sidewalk. Will people and wagons appear to be of the same size from both points of view? Can you tell what variety of fruit is heaped on the street-stands in each case? Your point of view determines the scale of your description. If you are far from an object you cannot see every detail.

You have found a similarity between painting and description in language. They are unlike, too. By means of which, without any mechanical contrivance, may you give a moving or changing picture? Which is likely to reproduce sounds, tastes, smells? Will a photograph or a description contain the greater number of details? Would not a reader weary of a written description that attempted to give in words all that a photograph of the same scene might furnish in one swift glance? You must, then, choose characteristic details for your written description.

Try some moving or changing pictures yourself; write about: 1. What passed under the bridge over which I leaned; 2. What the maid saw from her kitchen window at dawn, and again at twilight.

How many pictures are there in the following? "The little glazed windows in the uppermost chamber framed each its dainty landscape—the pallid crags of Carrara, like wildly-twisted snow-drifts above the purple heath; the distant harbor with its freight of white marble going to sea; the lighthouse temple . . . on its dark headland, amid the long-drawn curves of white breakers."—Walter Pater.



I.

| | | | |
|-----------------|---------------|----------------|-------------|
| court house | con tig u ous | ca tas tro phe | beg gar |
| ar chi tec ture | arch way | au to mo bile | codg er |
| cor ri dor | cause way | clan gor | pau per |
| col on nade | clut tered | cab ri o let | cu pid i ty |
| con vo lu ted | cob ble stone | chaise | pal sied |
| ped i ment | mac ad am ize | breath less | ap o plexy |

II.

| | | | |
|--------------|----------------|--------------|----------------|
| pe tro le um | ca pa cious | blas phem er | bra va do |
| par af fine | re cep ta cle | cocks comb | cow ard ice |
| vas e line | re pos i tory | dem a gogue | be nef i cence |
| cam phene | va ri e ga ted | ap pren tice | be nev o lence |
| mack in tosh | ban dan na | an nu i tant | be nig ni ty |

III.

| | | | |
|--------------|-------------------|--------------|---------------|
| frig ate | broad side | brig ands | bran dish ing |
| brig an tine | bulk head | ban dit ti | scim i ter |
| freight er | trans por ta tion | buc ca neer | chal len ges |
| ba teau | bal last | free boot er | at tacked |
| car a vel | dav its | pi rate | strick en |
| man-of-war | mar i time | out law | stran gled |

IV.

| | | | |
|--------------|-------------|----------------|----------------|
| bel ve dere | crotch et y | so lil o quy | cor pu lent |
| bowl der | hus sy | bum ble bee | team ster |
| sas sa fras | bom ba zine | pre cip i tate | im mense |
| ar ti chokes | bal mo ral | re treat | av oir du pois |
| bar ber ry | cre tonne | mal e dic tion | un con trolled |
| but ton wood | po lo naise | im pre ca tion | ris i bil i ty |

LESSON V.

A PROPOSAL FOR ELECTRIC SUPPLIES.

SHELBY, OHIO, JANUARY 25, 1900.

Hon. Secretary of the Treasury,
Office of the Chief Clerk,
Washington, D. C.

Sir:

Replying to your favor of January 20th, 1900 (W. H. H., H. C. J.*), requesting proposals for electric supplies for the U. S. C. H. & P. O. Building at Pittsburg, Pa., we have the honor to quote the following prices for goods delivered f. o. b.†:

| | |
|--|-----------|
| 1 Crocker & Wheeler Dynamo, 125 volts, 375 amperes | \$ 925.00 |
| 1 Weston Ampere Meter | 90.00 |
| 1 " Volt Meter | 65.00 |
| 1 Cutter Circuit-Breaker | 85.00 |
| 3 Knife Switches at \$4.00 each | 12.00 |
| 1 Carpenter Rheostat | 22.50 |

| | |
|-------|-----------|
| Total | \$1199.50 |
|-------|-----------|

Awaiting your favorable consideration, we remain

Yours truly,

The Shelby Electric Co.,

J. C. French, *Vice-Pres.*

* The initials W. H. H., H. C. J. refer to the head of the department and the clerk under him who wrote the letter requesting proposals. When the reply of the Shelby Electric Co. was delivered at the office of the Secretary of the Treasury, it went at once to the Chief Clerk. He referred it to W. H. H., the head of the Department of Supplies. W. H. H. in turn sent it to his clerk, H. C. J., who had charge of proposals.

† The initials f. o. b. mean "free on board"; that is, delivered free of charge on the cars at Shelby, Ohio; afterwards charges for freight and cartage would fall on the purchaser.

I.

Consult the dictionary for definitions of these words.

| | | | |
|-----------------|-------------|------------|-----------------|
| e lec tric i ty | gal van ic | dy na mo | in can des cent |
| dynam ic | vol ta ic | mo tor | glow ing |
| me chan ic al | en er gy | me ter | am pere |
| fric tion al | po ten cy | meas ur er | quan ti ty |
| stat ic al | ten sion | rhe o stat | vol tage |
| mag net ic | po lar i ty | ar ma ture | qual i ty |

II.

Note the force and meaning of *electro* in these words.

| | | |
|-----------------|--------------------|-------------------|
| e lec tro graph | e lec tro mo tor | e lec tro scope |
| e lec tro type | e lec tro-mag net | e lec tro cu tion |
| e lec tro plate | e lec tro-gild ing | e lec trol y sis |

III.

| | | | |
|---------------|---------------|----------------|---------------|
| Sec re ta ry | de part ment | com pe ti tion | wir ing |
| Reas ur er | re quest ing | cus to di an | in su la tion |
| Mer k ship | so lic it ing | e lec tri cian | bat ter ies |
| i san i tor | pro po sals | il lu mi nate | ex per i ment |
| Of fi cial ly | a ward | su per in tend | phe nom e na |

IV.

Which of these words are synonyms?

| | | | |
|---------------|---------------|-------------|-------------|
| Con stit uent | squeam ish | spe cious | guar an ty |
| com po nent | fas tid i ous | plau si ble | sure ty |
| ad her ent | scrup u lous | rep ri mand | in dem nity |
| hench man | fa nat ic | re proof | dor mant |
| ad vo cate | en thu si ast | re buke | qui es cent |

LESSON VI.**BECOMING OUR OWN ADVISERS (II.).****ABOUT A GARDEN.**

I. "Fenced high around with a hedge and divided by shell walks, which were made of the shell that had been ground into bits, there was a paradise of flowers. Lilies grew in this garden; they grew high and they were grand. Tulips grew there; they were bright. Poppies grew there and they tossed their heads, which were of a bright red color. Sweet-smelling flowers made the air smell sweet. Roses in full bloom let many petals fall."

Find the relative clauses in I. and substitute a phrase or a single word wherever it will be an improvement. Avoid unnecessary repetition and words that are not useful. I. may then become II.

II. "Fenced high around with a hedge and divided by walks made of shell ground into bits, was a paradise of flowers. Lilies grew there, high and grand. Bright tulips grew there. Poppies tossed their bright-red heads. Sweet-smelling flowers made the air smell sweet. Roses in full bloom let many petals fall."

Prefer definite expressions and imitative words.

III. "Fenced high around with boxwood and divided by walks made of shell ground into bits, was a paradise of flowers: lilies grew there, tall and stately; tulips flamed; poppies tossed their crimson heads; heliotrope and lavender sweetened the air; full-blown roses showered the paths with petals."

In this lesson you have been trying to express thoughts not merely correctly but also skilfully. You have, therefore, gone beyond the province of gram-

mar into that of rhetoric. Grammar teaches correctness; rhetoric gives skill.

While you were revising I. and II. you were thinking about *style*. What is the dictionary definition of *style* with reference to composition?

Remember: A colon is used to set off a list or enumeration*, and to separate the parts of a sentence which are themselves divided by semicolons.

I.

| | | | |
|----------------|-------------|----------------|-----------|
| mar gue rite | hol ly hock | can dy tuft | tit mouse |
| tube rose | sun flow er | goose ber ry | star ling |
| col um bine | spike nard | straw ber ries | mag pie |
| hon ey suc kle | fen nel | ev er green | crick et |
| hare bell | gourds | per en ni al | ka ty did |
| lark spur | gher kins | de cid u ous | hor net |

II.

| | | | |
|-------------|-------------|-----------|---------------|
| flow er et | em bow ered | fun gus | tri fo li ate |
| bud ding | fes tooned | ex ot ic | den ta ted |
| em bry o | e lys i an | pet i ole | ser ra ted |
| fledge ling | rap tur ous | stip ules | pal ma ted |

III.

The suffix *ess* signifies "female".

| | | | |
|-------------|---------------|-----------------|---------------|
| laun dress | prin cess | shep herd ess | ac tress |
| seam stress | duch ess | stew ard ess | vo ta ress |
| wait ress | count ess | gov ern ess | tempt ress |
| ne gress | dau phin ess | pre cep tress | en chant ress |
| mis tress | mar chion ess | in struct ress | song stress |
| em press | dea con ess | am bas sa dress | an cho ress |

* See III., page 100.

LESSON VII.**CLIMAX IN STORY-TELLING.**

You have both read and told stories. You may have noticed that there is in every story a point of especial interest; and that this is not necessarily at the very end of the story. Such a point of interest is called a *climax*. Find the dictionary definition of *climax*.

A good story-teller always has his climax in mind. That is his touch-stone in assorting and selecting material. He does not describe scenes just because they are beautiful; they must help his story or he will not use them. He does not have people talk unless their conversation will serve his purpose.

The climax of the story on page 20 is the blessing of the shadow. The climax for a story about slavery might be the Emancipation Proclamation, or the forming of the "underground railway" by means of which slaves escaped to Canada. The climax for "The story of an eclipse in the time of Columbus" might be the taking advantage of that eclipse to cow the Indians and insure the Spaniards' safety. In writing "The story of an eclipse in the time of Columbus", it might not be wise to describe past eclipses or the pastimes of the Indians, but it would be desirable to tell about the superstition of the Indians and the peril in which Columbus and his followers found themselves.

What would be a good climax for each of the following? 1. The disappointed theater party. 2. A strange salute on an ocean highway. 3. Why we were glad to have our telephone.

Read "The Pilot of the Mayflower", by Hezekiah Butterworth, or "The Hero of Erie" (Oliver Hazard Perry), by James Barnes.

I.

| | | | |
|------------------|----------------|-------------|------------------|
| ab o rig i nes | chief tain | e clipse | ob scu ra tion |
| su per sti tion | ca zique | sat el lite | con stel la tion |
| con ster na tion | nav i ga tor | cres cent | noc tur nal |
| pa gan ism | in ter pre ter | az ure | me te or ic |
| fa nat i cism | as trol o ger | gal ax y | fir ma ment |
| in can ta tion | bug a boo | zo di ac | hol o caust |

II.

| | | | |
|------------|---------------|------------|-----------------|
| the a ter | mel o dra ma | ta bleau | am a teur |
| par quet | his tri on ic | cos tumes | pro fes sion al |
| mat i née* | pan to mime | bal let† | mas quer ade |
| au di ence | vaude ville | pro logue | gro tesque |
| man a ger | co me di an | li bret to | foot lights |
| thes pi an | tra ge di an | lor gnette | pro sce ni um |

III.

| | | | |
|-------------|----------------|----------------|-------------|
| ar go sy | em bar ca tion | fil i bus ters | der e licit |
| ar ma da | em i grants | guer ril la | cast a way |
| flo til la | boat swain | block ade | flot sam |
| squad ron | gang way | scrim mage | sar gas so |
| pin nace | gun wale | bom bard ment | si moon |
| sea wor thy | tar pau lin | mas sa cre | si roc co |

IV.

| | | | |
|----------------|---------------|-------------|-------------|
| cli max | venge ance | pal i sade | vi o late |
| ac me | an i mos i ty | cal u met | trans gress |
| cul mi na tion | ad ven tur er | wam pum | shrewd |
| touch stone | con quer or | in ter cede | art ful |
| cri te ri on | mis sion a ry | me di ate | craft y |

* Pronounced "măt i nă." † Pronounced "băl' lă."

LESSON VIII.**A REMARKABLE LETTER.**

This letter from the Spanish soldiers who capitulated at Santiago on the sixteenth of July, 1898, shows that the sentiment for war is dying out.

Soldiers of the American Army:

We should not be fulfilling our duty as well-born men, in whose breasts there live gratitude and courtesy, should we embark for our beloved Spain without sending to you our most cordial and sincere good wishes and farewell.


We fought you with ardor, with all our strength, endeavoring to gain the victory, but without the slightest rancor or hate toward the American nation. We have been vanquished by you (so our generals and chiefs judged in signing the capitulation), but our surrender, and the bloody battles preceding it, have left in our souls no place for resentment against the men who fought us nobly and valiantly. You fought and acted in compliance with the same call of duty as we, for we all but represent the power of our respective states.

You fought us as men, face to face, with great courage, as before stated. You have complied exactly with all the laws and usages of war, as recognized by the armies of the most civilized nations of the world; have given honorable burial to the dead of the vanquished; have cured their wounded with great humanity; have respected and cared for your prisoners and their comfort, and, lastly, to us, whose condition was terrible, you have given freely of food, of your stock of medicines, and you have honored us with distinction and courtesy, for, after the fighting, the two armies mingled with the utmost harmony.

With this high sentiment of appreciation from us all, there remains but to express our farewell, and with the greatest sincerity we wish you all happiness and health in this land, which will no longer belong to our dear Spain, but will be yours who have conquered it.

From 11,000 Spanish soldiers,
Pedro Lopez Castillo,
Soldier of Infantry.

Shafter, Major-General,
Santiago de Cuba, 21st of August, 1898.



I.

| | | | |
|-----------------|-------------|----------------|---------------|
| chiv al rous | ran cor | stren u ous | gar ri son |
| cor dial i ty | ar dor | re sent ment | re doubt |
| sin cer i ty | brav er y | prej u dice | pal la dium |
| magnan i mous | gal lant ry | mal ign i ty | be lea guered |
| mer i to ri ous | fe al ty | ma lev o lence | van quished |
| e qua nim i ty | loy al ty | dep re ca tion | e vac u ate |

II.

| | | | |
|-------------------|-----------|---------------|-------------|
| com man dant' | van guard | o ver whelm | ord nance* |
| com rades | le gion | out gen er al | can non ade |
| bel lig er ents | pha lanx | san gui na ry | en fi lade |
| re con nois sance | pla toons | hav er sack | can is ter |
| re en force ments | fur lough | mu ni tions | re veil le† |

III.

Show what part of speech each word in this group is, by using it correctly in a sentence. Note the common termination.

| | | | |
|---------------|---------------|----------------|---------------|
| ab di cate | crim i nate | em u late | me di ate |
| ac cel er ate | cog i tate | ex on er ate | mod u late |
| ac cu mu late | dom i nate | e lu ci date | per co late |
| an tic i pate | de nun ci ate | e lab o rate | per me ate |
| am pu tate | de pre ci ate | fa cil i tate | per pe trate |
| ap pre ci ate | di lap i date | in tim i date | ren o vate |
| ca pit u late | des e crate | in ves ti gate | re gen er ate |
| con gre gate | ded i cate | lac er ate | sa ti ate |
| con se crate | ex ca vate | liq ui date | sub jū gate |
| con fis cate | ex pa tri ate | lu bri cate | stip u late |

* Distinguish from *ordinance*. † Pronounced " *re vāl'ya*."

LESSON IX.**ORDERLINESS.**

You have incidentally been learning about orderliness: about the orderly arrangement of modifiers; the grouping of sentences into paragraphs; and the sequence of paragraphs in a composition. If you are clear and orderly in *thought*, you will be clear and orderly in *expression*.

Orderly arrangement helps to make the quotation below clear. Its first eighty-four words describe what went on, the next eight words tell where it all went on, and the last eleven words refer to what had once occurred in the same place. The sentence expresses but one complete thought, "What was going on where a destructive battle had been fought."

"Crops were sown, and grew up, and were gathered in; the stream that had been crimsoned turned a watermill; men whistled at the plough; gleaners and haymakers were seen in quiet groups at work; sheep and oxen pastured; boys whooped and called in fields to scare away the birds; smoke rose from cottage chimneys; Sabbath bells rang peacefully; old people lived and died; the timid creatures of the field, and simple flowers of the bush and garden, grew and withered in their destined turns: and all upon the fierce and bloody battle-ground, where thousands upon thousands had been killed in the great fight."

Keeping a point of view in description and arranging for a climax in story-telling, help orderliness.

Make an orderly arrangement of the following: The collision; the outcome; the iceberg; destination of the ship; seals; an ocean-liner; brilliant colors of ice; interested but fearful passengers; route of iceberg.

I.

| | | | |
|-----------------|--------------|-------------|---------------|
| am bas sa dor | state room | south er ly | ep i sode |
| bur go mas ter | steer age | ant arc tic | cre den tials |
| mar quis | ple be ian | im' pact | pass ports |
| dow a ger | bour geois* | mo men tum | a cu men |
| chap er on | col li er | re coiled | shrewd ness |
| ma de moi selle | Hi ber ni an | ca reened | hi la ri ous |

II.

| | | | |
|--------------|------------------|----------------|----------------|
| gla cier | ka lei do scope | glis ten ing | sea man ship |
| min a rets | scin til la tion | cre vasse' | e qui noc tial |
| re frac tion | trans par en cy | rac kling | tem pest |
| spec trum | sub merged | trep i da tion | des ti na tion |
| ro se ate | sub ma rine | stam pede | or der li ness |
| ru bes cent | le vi a than | scrab ble | sys tem at ic |

III.

Show what part of speech each word in this group is, by using it correctly in a sentence.

| | | | |
|----------------|---------------|---------------|--------------|
| ab nor mal | co pi ous | fal li ble | ne fa ri ous |
| ac cess i ble | cred u lous | flip pant | non cha lant |
| a me na ble | deb o nair | fran gi ble | ob nox ious |
| a non y mous | de ment ed | gas e ous | ob so lete |
| aq ui line | des ul to ry | gi gan tic | pe cun ia ry |
| ar te si an | di ur nal | ig ne ous | pes ti lent |
| bel li cose | ef fi cient | il leg i ble | pneu mat ic |
| brusque | er rat ic | in vid i ous | rec re ant |
| car bol ic | ex em pla ry | mer ce na ry | so no rous |
| con sec u tive | ex or bi tant | me thod ic al | tech nic al |

* Pronounced "boor zhwa."

LESSON X.**GETTING AN AUTHOR'S MEANING (I.).**

I saw or dreamed this: — A cloud of dust hung over a plain and in it or under it a savage fight went on; men yelled, weapons clashed. The emblem of a prince tottered and fell backward; foes surrounded it. A coward soldier hovered on the outside of the battle, and thought, "If I only had a sharper sword, one like that of the king's son, tempered and keen,—but this dull one of mine—it is worthless!" He broke his sword, hurled it away, and, scowling, deserted the battle-field. Then that very king's son whose blade the coward had coveted came up, wounded, pressed by his foes, and without a weapon. He saw, partly buried in the sand, the broken sword the coward had hurled away as useless. The prince hurried to seize it; then, with a mighty shout, he rushed upon his foes, mowed them down, won the victory, and saved a great cause.

Commit to memory the story just told as you find it in the following poem by Edward Rowland Sill:—

OPPORTUNITY.

This I beheld, or dreamed it in a dream: —
There spread a cloud of dust along a plain;
And underneath the cloud, or in it, raged
A furious battle, and men yelled, and swords
Shocked upon swords and shields. A prince's banner
Wavered, then staggered backward, hemmed by foes.
A craven hung along the battle's edge, and thought,
"Had I a sword of keener steel —
That blue blade that the king's son bears,—but this
Blunt thing—!" He snapt and flung it from his hand,
And lowering crept away and left the field.
Then came the king's son, wounded, sore bestead,
And weaponless, and saw the broken sword,
Hilt-buried in the dry and trodden sand,
And ran and snatched it, and with battle-shout
Lifted afresh, he hewed his enemy down,
And saved a great cause that heroic day.

I. Is this story meant to show a truth about only the prince and the coward, or about all brave men

and all cowards? 2. Did the craven try to win with his sword, or did he give up without trying? 3. Did the prince win with his own blue blade for which the coward had wished? 4. Was the condition of the prince when he won as fresh and as good as that of the craven when he deserted the battle? Had he as good a weapon as the craven had? 5. Why was the battle fought? 6. A poet has the seeing eye and the hearing ear; he discovers some truth which he seeks to tell again in his verse. What truth does Mr. Sill wish to tell by means of this poem? 7. Was the opportunity here described a chance to accept a good gift or a chance to act nobly? 8. What imitative words do you find in this poem? 9. Does the bit of direct discourse make the poem livelier? Give a reason for your answer.

I.

| | | | |
|--------------|---------------|--------------|------------------|
| un der neath | be stead | ren e gade | glad i a tor |
| stag gered | hes i ta tion | pol troon | ca par i soned |
| low er ing | hemmed | cow ard ly | he ro ic al ly |
| sul len ly | be sieged | das tard ly | cour a geous ly |
| weap on less | snatched | sneak ing ly | self-sac ri fice |

II.

From Latin verbs *venire* "to come" and *movere* "to move", we get the stems *ven*, *vent*, *mov*, and *mot*. Get the meaning of these words by analysis.

| | | | |
|---------------|-----------------|--------------|--------------|
| con vene | in vent or | mov ing | mo tion less |
| con vent | in ter vene | move ment | mo tive |
| con ven tion | in ter ven tion | mov a ble | com mo tion |
| con ven ticle | pre ven tion | re mov al | pro mote |
| e vent ful | ad vent | re mov a ble | e mo tion |
| e ven tu al | ad ven ti tious | im mov a ble | e mo tion al |

LESSON XI.**GETTING AN AUTHOR'S MEANING (II.).**

I was trying to find a path through a rocky wall. All at once, without any noise, golden gates — which no man had made — opened wide. I had been afraid; now I was too delighted to fear. The lands that I saw through the open gate were wonderfully lovely, and my way was as plain as could be. But, alas! I was so enraptured by the glorious sight that I forgot to go swiftly onward into the smiling land. I delayed and had reached only the entrance to the world beyond the rock, when the golden gates swung quickly together again and I sat vainly weeping beside the unbroken wall of rock.

Memorize the story just told as you find it in the following part of a poem by H. H. (Helen Hunt Jackson).

OPPORTUNITY.

. . . A path I sought
Through wall of rock. No human fingers wrought
The golden gates which opened, sudden, still,
And wide. My fear was hushed by my delight.
Surpassing fair the lands; my path lay plain;
Alas! so spell-bound, feasting on the sight,
I paused, that I but reached the threshold bright,
When, swinging swift, the golden gates again
Were rocky walls, by which I wept in vain!

1. Did the poet find what she had sought, or was it given to her unexpectedly? 2. Who gave it, since

“ . . . No human fingers wrought
The golden gates which opened, sudden, still,
And wide.”

3. Was the poet glad to see her pathway? 4. Did she walk along it? 5. What happened when she did not use her opportunity promptly? 6. Does this poem tell of an opportunity to do or to take? 7. What truth did H. H. realize when she wrote this poem?

How different the two poems with the same title

are. The first tells of an opportunity to act, and a battlefield is a place for action; the second describes an opportunity to have or to take, and a pathway is something that unfolds, offering fresh opportunities.

If you have read about Aladdin in the "Arabian Nights," find what James Russell Lowell means to tell in his poem "Aladdin." Perhaps your teacher will help you to get the meaning of "The Blind Spinner" by H. H. and "An Incident of the French Camp" by Robert Browning.

It is worth while to get the meaning in a poem. But that meaning may not come all in a minute. Sometimes, years after we have read a poem, we ourselves see or hear or feel something that makes us say, "Oh, I know now what that poem means!" We have learned some truth new to us.

I.

| | | |
|--|-----------------------------|---------------|
| ad a mant | op por tu ni ty am bro sial | daz zling |
| chal ced' o ny phe nom e nal | be a tif ic | ef ful gent |
| sup pli ant | as tound ing se raph ic | de lu sive |
| rev er en tial tran scend ent æs thet ic | | e phem er al |
| pen i ten tial sur pass ing | en am ored | mu ta ble |
| as pi ra tion a maze ment | en rap tured | ev a nes cent |
| in tu i tion | rev e la tion fru i tion | in tan gi ble |

II.

| | | |
|-------------------|----------------|-----------------|
| hal lu ci na tion | ha bil i ments | of fer to ry |
| clair voy ance | sac er do tal | sa lu ta to ry |
| mes mer ism | sac ri lege | rhyth mic al |
| hal le lu iah | sanc tu a ry | mel lif lu ent |
| a poc a lypse | tab er na cle | im mor tal i ty |
| su per nat u ral | can de la' bra | ob liv i on |

LESSON XII.**A GLANCE BACKWARD.**

ABOUT WORDS: Distinguish between the use of *may* and *can*; *to* and *at*; *likely*; and *liable*.

ABOUT FIGURES: Classify each figure in the following as simile, metaphor, personification, or hyperbole:

1. "I am quite benumbed; for the Notch is just like the pipe of a great pair of bellows."

2. "Hope, for a season, bade the world farewell,
And Freedom shrieked, as Kosciusko fell."

3. "The roar of the Ammonoosuc would have been too awful for endurance, if only a solitary man had listened while the mountain stream talked with the wind."

4. "The holy time is quiet as a nun
Breathless with adoration."

5. "O'er her dress an endless blossom strayed."

6. "Hearts, like doors, will ope with ease
To very, very little keys;
And don't forget that two are these:
'I thank you, sir!' and 'If you please!'"

ABOUT PUNCTUATION: 1. Account for the use of the colon in the quotation, page 106. 2. Write an original sentence to illustrate the rule for the use of the colon (see page 101). Note in 6 how a quotation within a quotation is punctuated.

ABOUT CAPITALIZATION: *Remember:* The words *north*, *south*, *east*, and *west* begin with capitals when they designate localities, but with small letters when they designate points of the compass or direction.

ABOUT COMPOSITION:—

1. **ORDERLINESS:** How may one gain orderliness in

a sentence? in a succession of paragraphs? in a description? in a story?

2. BECOMING OUR OWN ADVISERS: You will remember that unnecessary words and unnecessary repetition of words are to be avoided; that relative clauses may sometimes be cut down to phrases or single words, or may even be omitted; and that definite and imitative words often help to make one's meaning clear.

3. DESCRIPTION: (a) Write a paragraph in which you describe a tree or a brook. Your point of view for the tree may be from a hammock under it, or from a doorstep near by. You may view the brook from an overhanging willow, or you may paddle up and down its bed. (b) Describe a shop window; perhaps you stand just outside and look at it. Describe the same window as you get a fleeting glimpse of it from a trolley car. (c) How descriptive these two lines from James Russell Lowell are:

"The crows flapped over by twos and threes,
In the pool drowsed the cattle up to their knees."

(d) You will enjoy the following description:

"To say that she had two left legs, and somebody else's arms, and that all four limbs seemed to be out of joint, and to start from perfectly wrong places when they were set in motion, is to offer the mildest outline of the reality. Her dress was a prodigious pair of self-willed shoes, which never wanted to go where her feet went; blue stockings; a printed gown of many colors, and the most hideous pattern procurable for money; and a white apron. She always wore short sleeves, and always had, by some accident, grazed elbows, in which she took so lively an interest that she was continually trying to turn them

round and get impossible views of them. In general, a little cap perched somewhere on her head; . . . from head to foot she was scrupulously clean.”—Charles Dickens.

GETTING AN AUTHOR’S MEANING: Ask your teacher to help you get the meaning of Rudyard Kipling’s “Recessional.”

ABOUT READING: You might enjoy: “Against Heavy Odds,” by H. H. Boyesen; “The Oregon Trail,” by Francis Parkman; “Heroes of Chivalry and Romance,” by Rev. A. J. Church; “The Boy Mineral Collectors,” by J. G. Kelley, M. E.; “Captains Courageous,” by Rudyard Kipling; “The Other Wise Man,” by Henry Van Dyke; “In His Name,” by E. E. Hale.

SUPPLEMENTAL WORDS* FOR CHAPTER IV.

| | | |
|---------------------|-----------------|--------------------|
| punc tu a tion | in ven tion al | rec om men da tion |
| cap i tal i za tion | ge om e try | ad van ta geous |
| par a graph ing | su per fi cial | im mi gra tion |
| par a phrase | quad ran gle | de vel op ment |
| id i o mat ic | di ag o nal ly | a mend ment |
| gov ern men tal | in di vis i ble | a bridg ment |
| gu ber na to’ ri al | pro por tion al | gym nas ties |
| con sti tu tion al | in ter me di al | ac count ing |
| con fed er a tion | co ef fi cient | pol y tech nic |
| leg is la tive | sub sti tu tion | ac a dem ic |
| ad min is tra tive | in vo lu tion | in sti tu tion |
| ju di cia ry | ev o lu tion | dec la ma tion |

* The meaning of each of these words should be found by analysis or from the dictionary.

SUPPLEMENTAL WORDS—*Concluded.*

| | | | |
|----------------|----------------|-----------------|-----------|
| chan cel lor | lieu ten an cy | lit i ga tion | cais son |
| cham ber lain | en list ment | bar ris ter | chev ron |
| au di tor | sub al tern | ar raign ment | pres tige |
| con su late | in fe ri or | al le ga tion | tat too |
| sen a tor | es pla nade | dom i cile | hal berd |
| states man | ar ma ment | cov e nants | jave lin |
| pol i ti cian | cul ver in | pat ri mony | fal chion |
| shriev al ty | how itz er | fi du ci a ry | greaves |
| sov er eign ty | tor pe does | de po si tion | clar i on |
| ce ram ics | sti let tos | al i mo ny | ten ure |
| pot ter y | con fi dant' | in qui si tion | re al ty |
| ma jol i ca | con frère | in den tures | non suit |
| jar di nière | con viv i al | fore clo sure | pur lieu |
| bric-a-brac | es ca pade | man da mus | tar iff |
| bas-re lief | ab sti nence | in junc tion | im post |
| fil i gree | tee to tal er | no'men cla ture | pique |
| Mo resque | sur veil lance | ver nac u lar | lar ynx |
| ly ce' um | es pi o nage | cy clo pe dia | myrrh |
| lab o ra to ry | me di e val | com pen di um | jal ap |
| lec tur er | nec ro man cy | e pit o me | hys sop |
| har bin ger | sor cer ess | con do lence | sco ri a |
| hal cy on | hor o scope | cer e mo ny | sco ri æ |
| rhap so dy | proph e sy* | ca ta falque | he lix |
| ex pe di ent | ri pa ri an | em balmed | hel i ces |
| ob lo quy | thor ough fare | ep i taph | fiord |
| ex e cra tion | u biq ui tous | mau so le' um | vi gnette |
| a nath e ma | om ni pres ent | cat a combs | fa cade† |

* Distinguish from *prophecy*. † Pronounced "fă sàd."

SYNOPTICAL REVIEW.

PUNCTUATION.*

Remember: A comma is used:

To separate the items of a date;

To set off from the rest of a sentence *yes* and *no* when used in answer to a question;

To set off the name of a person or thing addressed;

To set off an explanatory modifier;

To separate from one another several similar expressions in a series, performing a like office;

Usually, to set off a direct quotation;

To set off an adjective or an adverbial phrase or a dependent clause far removed from the word it modifies;

Often, to separate the clauses of a compound sentence;

To take the place of a word or words omitted.

Account for the use of each comma: in the headings, salutations, and subscriptions on pages, 26, 28, 54, 82, 104, and in those of the notes on pages 48, 49, 50, 76, 77; in the second paragraph on page 8; in the last line of example 6, page 112; in the second line from the "King of the Golden River," page 12; in the first two lines of the third paragraph, page 10; in the first two lines of the second paragraph, page 14; in the first sentence of the last paragraph, page 14; in the last line, page 18; in the fourth line, page

* In order to make the review of punctuation comprehensive, a brief summary of the rules for punctuation given in Part I. is included.

20; in the third line of the second paragraph, page 20; in the first line of 2, page 24; in 4, page 24; in 5, page 24; in 2 under "About Books," page 31; in the next to the last line, page 34; in the next to the last paragraph of the letter, page 54; in the last paragraph but one, page 56; in the second paragraph, page 72; in the first paragraph, page 80; in "About Capitalization," page 112; in the following: "Did you speak?"—"No, child!" replied Hepzibah.

Remember: 1. A participial phrase is usually set off by commas, unless it follows closely the word it modifies and limits the meaning of that word (pages 12, 31).

2. Restrictive relative clauses are so necessary to their nouns that no commas set them off; an explanatory clause is set off (pages 40, 59).

3. The semicolon is used to separate the clauses of a compound sentence when those clauses are connected in thought but not by a conjunction (pages 68, 87).

4. A colon is used to set off a list, an enumeration, or a formal quotation, and to separate the parts of a sentence which are themselves divided by semicolons (page 101).

Account for the use of each comma in the following:

"Before five o'clock they were at N——, which is a thriving village."

"The man showed but little mercy, saying that the culprit deserved to suffer."

"Here were the veterans of King Philip's war, who had burned villages and slaughtered young and old."

"The pedlar whistled to his mare and went up the hill, pondering on the doleful fate of Mr. Higginbotham."

“The people that thronged round him wondered at his size.”

“The old man had faded from their eyes, melting slowly into the hues of twilight.”

“The people had been drinking in the words of their champion, who spoke in accents long disused.”

“The window that is loftiest catches the first gleam of the sun.”

Account for the use of the colon and the semi-colon in both the first paragraph and the quoted sentence on page 36 and throughout page 38.

Remember: 1. A period marks the end of a declarative sentence; a question mark, that of an interrogative sentence; an exclamation point, that of an exclamatory sentence. The imperative sentence is punctuated by the period or the exclamation point, according as the command is matter-of-fact or emotional.

2. An abbreviation requires a period.

3. An apostrophe is used in place of the letters omitted in a contraction, to denote the possessive case of nouns, and in writing the plurals of letters and figures. The following is an illustration of the last case: “His g’s and 8’s were not clear.”

4. Expressions borrowed from another for one’s own composition are distinguished by marks of quotation. When several successive paragraphs are quoted, quotation marks come before each, but after only the last. A quotation within a quotation is punctuated by single quotation marks. (See quotation from Longfellow, page 16.)

THE ART OF SPEAKING AND WRITING CORRECTLY
(GRAMMAR.)

CONCORD:

Of the conjunctions *and, or* (page 64), which adds? which separates? which is used in making a compound subject that will require its verb in the plural? Choose the proper verb for each blank space: (a) Neither the mason nor the plumber — come. (b) The mason and the plumber — here.

In the following sentence will you keep *is* or *are*, or will you rewrite the sentence? Give a reason for your decision. “Either a bow or feathers ^{is} what _{are} you wish.”

FOREIGN PLURALS:

1. Select from page 63 words having both the foreign and the English plural; write the list. 2. Read pages 62 and 63. Make a list of all the Latin words that you can recall; write the Latin plural of each word on your list. Make a list of the Greek words that you can recall; write the Greek plural of each. Make a list of the French words; write the French plural of each.

ATTRIBUTIVE ADJECTIVES AND ADVERBS:

Remember: *Look, smell, taste, feel*, and a few other similar verbs, are followed by adjectives to express state or condition, but by adverbs to express manner of action:

Select the proper word for each of the following blank spaces, using some form of the verb *look, smell, taste* or *feel* whenever possible, and give a reason for the choice of each word (page 68):

“Dorothy — at the flowers wistfully.”

“He plucked a branch from the blossoming locust; it smelled ——.”

“He felt —— after his plunge into the surf.”

“The invalid tasted the food ——.”

“The half-starved dog smelled the dinner ——.”

“The blind man felt his way —— with his stick.”

“The broth tasted ——.”

“The day —— fair.”

THE FUTURE TENSE:

1. Explain: (a) What is meant by “simple future”; (b) What is meant by “future of volition” (page 22). 2. Inflect each future. 3. Write the proper auxiliary in each of the following blank spaces and give a reason for each choice (pages 22, 24):

“You —— hear me; you must for your own safety.”

“I think it —— rain before we get off.”

“He said, ‘I —— climb to the top, in spite of your threats.’”

“We —— go at two o’clock.”

“Fido —— follow me, even if we do not call to him.”

“You —— help him; I command you to do so.”

THE INDICATIVE AND THE SUBJUNCTIVE MODE:

1. When a verb tells, denies, or indicates anything as a fact, what is its mode (page 72)? 2. What is the mode of a verb that shows what is merely thought of, supposed, feared, or wished for (page 72)? 3. Which mode may lead you to think that its contrary is true (page 74)? 4. Read the meaning of *subjunctive* from its syllables (page 74). 5. Underline verbs in the indicative once, those in the subjunctive twice; give a reason for each classification: (a) “Hold him fast, lest he draw his sword.” (b) “Would that it were true!” (c) “They make ready to advance.” (d) “Alas, if he die before we get there!”

PHRASES AND CLAUSES:

1. Define "a phrase" (page 12). 2. What is an infinitive phrase? 3. What is a participial phrase? 4. Participles usually end in what? 5. Explain the difference between *finite* and *infinite* (page 14). 6. How is an infinitive after the word *do*, *bid*, *dare*, *feel*, *see*, *view*, or *hear* (page 14) written? 7. Give a caution about the separation of the infinitive and its sign (page 14). 8. Classify phrases in the following as prepositional, infinitive, or participial:

"'It must be the wind,' said Gluck; 'nobody else would venture to knock double knocks at our door.'"

"Gluck went to the window, opened it, and put his head out to see who it was."

"When he turned, and saw the beautiful fire rustling and roaring, and throwing long bright tongues up the chimney, as if it were licking its chops at the savory smell of the leg of mutton, his heart melted within him that it should be burning away for nothing."

9. Write a sentence containing a dependent relative clause (page 40). Underline the clause and explain how you are able to classify it. 10. Explain the difference between explanatory and restrictive expressions (pages 40, 42).

Classify phrases and clauses in the following as explanatory or restrictive, giving a reason for each classification:

"I'll talk to them."

"He sat himself down on the hob, with the top of his cap accommodated up the chimney."

"It flew out of his hand, spinning like a straw in a high wind."

"It was the same old tale of love and adventure that many generations have listened to."

"It wound for five miles along the foot of the mountains, among gardens and villas, plantations of myrtles and mulberries, with wide outlooks over the valley of Orontes and the distant, shimmering sea."

"Who are you that honor me with your company?"

"Every one of those little clouds has been dipped in radiance, which the slightest pressure might disengage in silvery profusion."

"In a narrow lane, which communicates with the shady street, I discern the rich old merchant."

THE ART OF SPEAKING AND WRITING SKILFULLY
(RHETORIC).

DICTION:

Remember: "A word fitly spoken is like apples of gold in pictures of silver."

1. Distinguish: *character* from *reputation*; *affect* from *effect*; *less* from *few*; *principal* from *principle*; *stay* from *stop*; *mad* from *angry*; *suspect* from *expect* (pages 58, 86); *act* from *action*; *between* from *among*; *courage* from *fortitude*; *carry* from *bring*; *crime* from *sin*; *custom* from *habit*; *truth* from *veracity*.

2. Of *this*, *that*, *these*, *those*, which refer to what is present or near? which, to what is more distant in place or time (page 18)?

3. Of *each*, *both*, *all*, which refers to one? which, to the two? which, to several taken together (page 18)?

4. Select the proper word from *this*, *that*, *these*, *those*, *each*, *both*, *all*, for each blank space, and tell why you choose it:

"— lemon which I hold in my hand is larger than — apple on the fruit stand."

"— trees under which we are sitting are not so high as — at my grandfather's."

“——the passengers rushed on deck and two of the boats were lowered. —— boats were swamped, though —— was skilfully handled.”

5. How many negative words may be used in one clause (page 46)? Give a caution about the placing of negative adverbs (page 46).

6. Of *either*, *neither*, *or*, *nor* (page 46), which are used together? Which are used in positive statements? which, in negative statements?

7. Find imitative words in the following quotations (Part I., page 100):

“The broad ambrosial aisles of lofty lime
Made noise with bees and breeze, from end to end.”

“Suddenly a carrier’s wagon, heavily laden, trundled over the cobble-stones of the boulevard and shook the old building like the rumbling of a tempest, jarring it from cellar to roof-tree.”

FIGURES OF SPEECH:

1. Explain what is meant by *figurative*, *literal*, *simile* (page 16). Should the two things compared in a simile be alike in all respects (page 30)?

2. Define *metaphor* (page 44). How do metaphors differ from similes (page 44)?

3. Change the following simile to a metaphor:

“And it floated on the river
Like a yellow leaf in Autumn,
Like a yellow water-lily.”

4. Define personification (page 70).

5. What is hyperbole (page 90)? Explain the difference between hyperbole and careless mis-statement (page 92).

Classify each of the following quotations as simile, metaphor, personification, or hyperbole:

“The tops [of the trees] shall strike from star to star.”

“He leaped rather than rose to his feet, his arms outstretched, his fingers spread and curved like claws, his eyes glittering like a serpent’s.”

“ — She stood before the Queen
As tremulously as foam upon the beach
Stands in a wind, ready to break and fly.”

“Must I live a dog, crawling to a master’s feet?”

“Speak to your lover, meadows!”

“The robin laughed in the orange-tree:
‘Ho, windy North, a fig for thee!’”

“Perhaps he required to take a deep, deep plunge into the ocean of human life.”

“Surely, it must have been at no slight cost that he had thus fortified his soul with iron.”

“Tell me, dear clover —
Go’st thou to market with thy pink and green?”

“The locomotive was fretting and fuming, like a steed impatient for a headlong rush.”

“Looking from the window, they could see the world racing past them.”

“‘You choose a strange day, sir!’ remarked a gimlet-eyed old gentleman.”

“A yell that rent the firmament
From all the town arose.”

“It was worth while to hear the croaking and hollow tones of the old lady, and the pleasant voice of Phoebe, mingling in one twisted thread of talk.”

Change one of the similes just classified to a metaphor; change one of the metaphors to a simile.

PARAGRAPH SEQUENCE:

1. Explain the meaning of “paragraph sequence”

(page 36). Suggest a succeeding paragraph topic (Part I., page 48) for each of the following: (a) We came upon the eagle's nest; (b) The little rogue climbed the trellis to my window; (c) The river had been rising steadily all day.

2. Refer to the Constitution of the United States: note the topics of any four of its paragraphs; note its paragraph sequence.

UNITY:

Remember: 1. In a paragraph keep what pertains to its topic; in a composition, what pertains to its theme.

2. A composition in which each sentence carries but one thought, and each paragraph has but one topic, while the composition itself has but one theme, is said to have unity or oneness.

ORDERLINESS:

What helps orderliness (page 106) in a sentence? in a paragraph? in a composition? in a description? in story-telling?

DIRECT AND INDIRECT DISCOURSE:

1. Explain the difference between *direct* and *indirect* discourse (page 52). Which adds life to writing and sometimes helps clearness (pages 52, 59)? Why? If you use indirect discourse, in whose words do you convey the meaning of each speaker?

2. Change the following to indirect discourse: "He said, 'I was returning from France a few days afterwards, and at Calais the prisoner came on board the packet-ship and made the voyage with me.'"

3. Give a caution about the use of direct discourse (page 52).

COMPOSITION:

1. Tell how you would help a friend who had had

little or no training in composition, to write about "The Making of the Constitution" (page 10). What books might he use? Do not forget the lines at the bottom of page 10.

2. Define *descriptive*, *narrative*, *didactic* (page 56).

3. What is meant by *climax* in story-telling (page 102)? How does a *climax* help in the assorting of material?

4. Assort material (page 38) about: (a) A day in the jungle with Livingston; (b) What the freshet brought to us; (c) A visit to a diamond mine.

5. Choose a subject for an imaginative story (page 20); write about that subject or about "How Donald and I were forced to speak after our quarrel". What was your climax in each exercise under 4 and 5 (page 102)?

6. Write an instructive (didactic) composition about "Histories in Words" (page 84). Before writing, read Chapters II. and IV. in Trench's "The Study of Words" or Gilman's "Short Stories from the Dictionary".

7. What is meant by point of view in description? what, by scale of description (pages 94, 95)? Describe: (a) The doorway of a factory as the operatives enter through it in the morning; (b) The same doorway as the operatives throng out at night; (c) The house that you would like to build; (d) The spot that is dearest to you.

8. Select a paragraph under *a*, *b*, *c* or *d* and revise it as you revised the paragraphs on pages 66, 67, 100, 101.

Refer to "Becoming Our Own Advisers" on pages 87, 88, 113; then tell what changes have been made in *A* to produce *B*. Give a reason for each change. You will remember that unnecessary words and un-

necessary repetition of words are to be avoided; that relative clauses may sometimes be cut down to phrases or single words or may even be omitted; and that definite and imitative words often help to make the thought evident.

A.

On the next morning parts of the farm looked bright in the sunlight; they were looking like some cloth that had been made out of silver and that shimmered. White frost was completely covering all the blades of grass that were in the field. In the woods, the brook did not make the sound that it had been making, and the chestnuts had opened their rough coverings.

B.

Next morning, the meadows shimmered in the sunlight like cloth-of-silver. White frost had coated each grass blade. In the woods, the brook was stilled and the rough coats of the chestnuts were splitting.

LETTERS, NOTES, TELEGRAMS, AND POSTAL-CARDS:

1. Write an advertisement for an office boy (page 26). Write an answer to your advertisement (page 26).

2. Imagining yourself to be a patriotic American Colonist and living during the Revolution, write a letter from Boston, Philadelphia, or New York, to a friend in Lexington. From the foreign city that you know most about, write a letter to some member of your family in America (page 28). Give a word of advice about promptness (page 50) and sympathy (page 54) in letter-writing.

3. Write a note resigning your membership in some club. The note on the following page may serve as a model.

My dear Mr. Green,

I find that I cannot retain my membership in the _____ Club after the first of January. Regretting that circumstances make it necessary for me to send my resignation, I am

Sincerely yours,

Harvey Stewart.

December 3, 1900.

4. Write to a firm requesting proposals for supplies. Answer your letter, using the model on page 98.

5. Write a note acknowledging the receipt of a Christmas gift. May one ever omit the name of the city and that of the state from the heading of a note (page 50)? What is the meaning of *R. s. v. p.* (page 76)?

6. Why should every telegram record the address of him who sends it (page 50)?

GETTING AN AUTHOR'S MEANING (pages 108, 110).

What truth does Longfellow make us feel in "The Arrow and the Song"?

REVIEW OF WORDS LIKELY TO BE MISSPELLED.*

| | | | |
|--------------------|-----------------|---------------------|----------------|
| tam bour ine | dev i see | in fin i tive | gul li ble |
| <i>cym</i> bals | ha rangue | av a ri cious | in fal li ble |
| flag <i>eo</i> let | sim i le | nig gard ly | dis cern i ble |
| ser e nade | nar cis sus | nas tur tium | chem ic al |
| eu lo gize | sy rin ga | mign on <i>ette</i> | mu nic i pal |
| priv i lege | bur lesque | dis ci pline | al lu vi al |
| fa vor ite | joc u lar | chas' tise ment | de posi tor |
| poul tice | ges ture | de du ci ble | se cu ri ties |
| cig a rettes | de fense | ap pa ri tion | spe cie |
| meer schaum | ir ra tion al | green sward | prom is so ry |
| nau se a | suc cored | con trol ling | sci en tif ic |
| pal <i>ette</i> | bird's-eye | oc cur rence | con cise ness |
| stat u <i>ette</i> | con trol | re gret ting | of fi cious |
| grieved | li cense | fas ci na ting | tan gi ble |
| vig i lance | de ci sive | con de scend | op por tune |
| al li ance | val or ous | belles-let tres | sus cep ti ble |
| pur su ance | tyr an nous | mis chie vous | pi az zas |
| o bei sance | tim or ous | de lir i ous | gal ler ies |
| re mit tance | <i>cui</i> rass | er ro ne ous | ebb ing |
| for feit ed | col lo quy | sep a ra ble | re gat ta |
| re ceiv er | sal a ble | par ti ci ple | lab y rinth |
| be nign | strat e gy | at' tri bute | gla mour |
| dil i gence | tor rid | in sid i ous | pic tur esque |
| de pend ence | ap pli cant | ac qui esce | ter rif ic |
| ex cel lence | im pede | os cil la tion | mal le a ble |
| prim i tive | con du cive | di vis i ble | ta ran tu la |
| de riv a tive | con duit | el i gi ble | de scend ant |

* The letters likely to be wrong are printed in *italics*.

REVIEW OF WORDS LIKELY TO BE MISPELLED.*

| | | |
|---------------------|-------------------------|-------------------------------|
| <i>a</i> pol o gize | im <i>ag</i> i na ry | per <i>suad</i> ed vig or ous |
| neu tral i ze | ex <i>hil</i> a ra ting | sa <i>gac</i> i ty em bez zle |
| jeop ard ize | eb <i>ul</i> li 'tion | pur <i>ga</i> tive sou ve nir |
| tyr an nize | ex <i>haus</i> tion | nu tri tive judg ment |
| nec es sa ry | de clen sion | in dis creet gen teel |
| ac cu rate ly | an <i>ni</i> ver sa ry | ven ti late ail ment |
| eu pho ny | af <i>fi</i> da vit | u surp er brick kil n |
| pi quant | tes ti mo ny | prec i pice reek ing |
| poign ant | pal <i>li</i> a tive | syc o phant wretch ed |
| dis perse | cor rel a tive | ped a gogue in ci sion |
| vi vac i ty | in el e gant | syn a gogue a ca cia |
| co los sal | in ter est ing | sym me try caout chouc |
| ex treme | hy gi en ic | mam moth sor ghum |
| re ferred | in quis i tive | can ni bal in di go |
| aq ue duct | syl lab i cate | nar ra tive cin cho na |
| freight ed | syn aer e sis | men a cing leop ard |
| be siege | syn on y mous | et i quette gi raffe |
| pag eant | syn chro nous | i sin glass pon iard |
| ma neu ver | al le vi ate | se ragl io dun geon |
| weap ons | eu ca lyp tus | non pa reil sca lene |
| eq ui page | sar sa pa ril la | sur cin gle khe dive |
| plain tiff | ex u ber ant | a bey ance phy sique |
| sub poe na | rhi noc e ros | lu cra tive in veigh |
| thiev er y | dev as ta ting | cal en dar bron cho |
| lar ce ny | al lure ment | stac ca to cha rade |
| bou doir | i sos ce les | bas i lisk mar tyr |
| mo roc co | ap pel la tion | scur ril ous gri mace |

* The letters likely to be wrong are printed in *italics*.

REVIEW OF WORDS LIKELY TO BE MISSPELLED.*

| | | | |
|--------------------|--------------------|--------------|----------------|
| ba cil li | cha me le on | co a lesce | sul phur |
| mes <i>sieurs</i> | bel la don na | col league | bil ious |
| pro bos cis | chlo ro form | rev e nue | cui sine |
| bal loon ist | er y sip e las | stim u lus | bou il lon |
| ip e cac | di ar <i>rhe</i> a | prog e ny | in dict |
| glyc er in | di a bè tes | ar a ble | shrieked |
| ir ri tant | sci at i ca | ir ri gate | stirred |
| <i>rheu</i> mat ic | con cil i ate | coy o te | hau teur |
| ec ze ma | prom on to ry | pu tre fy | vis cid |
| ter ra pin | in flam ma ble | suav i ty | <i>gau</i> ger |
| suc co tash | i ras ci ble | u til i ty | vul gar |
| fric as see | porte mon naie | de co rous | Sioux |
| con som me | rem i nis cence | fi an cé | Decatur |
| de lin e ate | sep a ra tion | vin e gar | ju li enne |
| re triev ing | cham pagne | es cal oped | ni ce ty |
| con scious ness | ex cel len cy | bac cha nal | cha peau |
| mo rose ness | col le gi ate | qui e tude | soi rée |
| mo ral i ty | pan e gyr ic | las si tude | ob scene |
| ste ril i ty | cer e mo ni ous | dys pep tic | mol lusk |
| de scrip tion | af fa bil i ty | ec stat ic | mul lein |
| gar ru lous | dis til la tion | ef fi gy | sa chet |
| ar ro gant | stu pe fy ing | fa tigu ing | Mal tese |
| bil let-doux | dis si pa ted | guil lo tine | gyp sum |
| ef fer vesce | an ni hi late | trap e zoid | drachm |
| chro mat ic | par lia ment | cinque foil | suf frage |
| per sist ence | tra i for ous | jui ci ness | leg i ble |
| ac com plice | feu dal ism | lep ro sy | fu tile |

* The letters likely to be wrong are printed in *italics*.

REVIEW OF WORDS LIKELY TO BE MISSPELLED.*

| | | | |
|-------------|------------------|---------------|------------|
| splen dor | in tel li gi ble | ch ron i cle | height en |
| pre ci sion | ac cu ra cy | rev er ence | lan guor |
| par o dy | sur ro gate | fa ce tious | ser ried |
| cod i cil | ap prais al | hid e ous | gran deur |
| ma don na | ex trav a gant | sac ri ficed | cit a del |
| mael strom | por trai ture | ar a besque | sa tyrs |
| cor ri dor | re nais sance | as cen sion | vir gin |
| ped i ment | côn nois seur | crys tal line | grot toes |
| mar i time | dem a gogue | fan ta sy | beg gar |
| scim i ter | ap pren tice | col on nade | clan gor |
| sas sa fras | an nu i tant | par af fine | ba teau |
| rhe o stat | ris i bil i ty | chal len ges | cre tonne |
| guar an ty | av oir du pois | bel ve dere | am pere |
| qui es cent | in can des cent | po lo naise | wir ing |
| em bry o | phe nom e na | rep ri mand | gher kins |
| fledge ling | fas tid i ous | mar gue rite | duck ess |
| sat el lite | il lu mi nate | e lys i an | ca zique |
| gal ax y | per en ni al | ser ra ted | par quet |
| vaude ville | fa nat i cism | mat i née | pin nace |
| gro tesque | con stel la tion | am a teur | fur lough |
| si roc co | pan to mime | lor gnette | bour geois |
| der e licit | co me di an | guer ril la | cais son |
| venge ance | pro sce ni um | mas sa cre | jave lin |
| gar ri son | mas quer ade | in ter cede | lar ynx |
| re veil le | sin cer i ty | gal lant ry | pur lieu |
| lac er ate | Pal la di um | a cu men | vi gnette |
| cre vasse | bel lig er ents | ren e gade | fa cade |

* The letters likely to be wrong are printed in *italics*.

PREFIXES.

A REFERENCE LIST WITH ILLUSTRATIONS.

The letters E, F, G, L, stand for English, French, Greek, Latin.

| | | | | |
|----------------|---|-----|---------|---|
| a | } | [E] | on | —aground, <i>on</i> the ground |
| | | | at | —abroad, <i>at</i> large |
| | | | to | —abreast, breast <i>to</i> breast |
| | | | in | —aforetime, <i>in</i> former time |
| a an | } | [G] | | —azoic, <i>without</i> life |
| | | | without | —anhydrous, <i>without</i> water |
| | | | | —anarchy, <i>without</i> a ruler |
| a ab abs | } | [L] | from | —abate, to beat down <i>from</i> |
| | | | away | —abdicate, to speak <i>away</i> |
| | | | | —abstract, to draw <i>away</i> |
| ad | } | | | —administer, to minister <i>to</i> |
| a* | | | | —amass, to gather <i>to</i> a mass |
| ac | | | | —acclimate, to accustom <i>to</i> a climate |
| af | | | | —affluent, flowing <i>to</i> |
| ag | | [L] | at | —aggregate, to gather <i>to</i> |
| al | | | to | —allure, to lure <i>to</i> or <i>near</i> |
| an | | | near | —announce, to proclaim <i>to</i> |
| ap | | | | —appreciate, to value <i>at</i> |
| ar | | | | —arrogate, to assume <i>to</i> one's self |
| as | | | | —assign, to sign over <i>to</i> |
| at | | | | —attract, to draw <i>to</i> |

* A, ac, af, ag, etc., are euphonic forms of the Latin preposition *ad*.
See page 35.

| | | | |
|---------|---|--------------|---|
| amphi | } | both | — <i>amphibious</i> , inhabiting <i>both</i> land and water |
| | | [G] around | — <i>amphitheater</i> , a theater with seats <i>around</i> |
| ante* | | [L] before | — <i>antenuptial</i> , <i>before</i> marriage |
| anti* | | [G] against | — <i>antifriction</i> , <i>against</i> friction |
| apo | | [G] from | — <i>apostle</i> , one sent out <i>from</i> |
| arch | } | [G] chief | — <i>archbishop</i> , the <i>chief</i> bishop |
| archi | | | — <i>architect</i> , the <i>chief</i> builder |
| auto | | [G] self | — <i>autobiography</i> , a writing about one's <i>self</i> |
| bi | } | two | — <i>bicycle</i> , with <i>two</i> wheels |
| bis | | [L] twice | — <i>biscuit</i> , a loaf cut <i>twice</i> |
| circum | } | [L] around | — <i>circumflex</i> , to bend <i>around</i> |
| circu | | | — <i>circulate</i> , to go <i>around</i> |
| con† | } | | — <i>converge</i> , to turn <i>together</i> |
| co | | | — <i>coequal</i> , equal <i>with</i> |
| col | | [L] together | — <i>collapse</i> , to fall <i>together</i> |
| com | | | — <i>compress</i> , to press <i>together</i> |
| cor | | | — <i>correspond</i> , to answer <i>with</i> |
| contra | } | [L] against | — <i>contravene</i> , to come <i>against</i> |
| contro | | | — <i>controvert</i> , to contend <i>against</i> |
| counter | | [F] opposite | — <i>countermand</i> , to order the <i>opposite</i> |
| de | } | down | — <i>decline</i> , to bend or go <i>down</i> |
| | | [L] from | — <i>decrease</i> , to grow <i>from</i> |
| | | away | — <i>defend</i> , to ward <i>away</i> |
| dia | | [G] through | — <i>diameter</i> , measuring <i>through</i> |

* See page 47. † *Con*, *co*, *col*, etc., are euphonic forms of the Latin preposition *cum*. See page 67.

| | | | |
|------------------------|---|---------|---|
| di | } | [G] two | — <i>dipetalous</i> , with <i>two</i> petals |
| dis | | | — <i>dissect</i> , to cut in <i>two</i> |
| dis | } | [L] | apart — <i>disjoin</i> , to join <i>apart</i> |
| di | | | asunder — <i>dismember</i> , to tear <i>asunder</i> |
| di | | | aside — <i>digress</i> , to step <i>aside</i> |
| dif | | | not — <i>difficult</i> , <i>not</i> easy to do |
| en em | } | [F] | — <i>encircle</i> , to put <i>in</i> a circle |
| | | | in — <i>encroach</i> , to trespass <i>on</i> |
| | | | on — <i>enlarge</i> , to <i>make</i> large |
| | | | to make — <i>embark</i> , to go <i>on</i> a vessel |
| epi | } | [G] | — <i>embellish</i> , to <i>make</i> beautiful |
| | | | |
| eu | } | [G] | upon — <i>epitaph</i> , <i>upon</i> a tomb |
| | | | over — <i>epidermis</i> , <i>over</i> the dermis |
| ex | } | [L] | — <i>eulogize</i> , to speak <i>good</i> of one |
| e* | | | — <i>extinguish</i> , to quench <i>out</i> |
| ec | | | out — <i>emit</i> , to send <i>out</i> |
| ef | | | from — <i>eccentric</i> , off <i>from</i> the center |
| extra | } | [L] | — <i>effusion</i> , a pouring <i>out</i> |
| | | | |
| for | } | [E] | — <i>extraordinary</i> , <i>beyond</i> the ordinary |
| | | | |
| fore | } | [E] | not — <i>forbear</i> , <i>not</i> to bear ill will |
| | | | from — <i>forswear</i> , to swear <i>from</i> |
| hypert | } | [G] | before — <i>foreordain</i> , to ordain <i>before</i> |
| | | | over — <i>hypercriticism</i> , <i>overcriticism</i> |
| | | | beyond — <i>hyperborean</i> , <i>beyond</i> the north |
| hypo | | [G] | under — <i>hypothesis</i> , ‡ that put <i>under</i> consideration |

* *E*, *ec*, *ef* are euphonic forms of the Latin preposition *ex*. † See page 91. ‡ See page 39.

| | | | |
|-------|-----|-------------|---|
| in | } | | — <i>inhabit</i> , to dwell <i>in</i> a place |
| ig* | | in | — <i>infringe</i> , to trench <i>on</i> |
| il | | [L] on | — <i>ignoble</i> , <i>not</i> noble |
| im | | not | — <i>illicit</i> , <i>not</i> lawful |
| ir | | | — <i>immaterial</i> , <i>not</i> material |
| | | | — <i>irreverent</i> , <i>not</i> reverent |
| inter | [L] | between | — <i>interpose</i> , to place <i>between</i> |
| intro | [L] | within | — <i>introduce</i> , to lead <i>within</i> the acquaintance |
| mal | } | [L] bad | — <i>maltreat</i> , to treat <i>ill</i> |
| male | | ill | — <i>malformation</i> , <i>bad</i> formation |
| | | | — <i>malevolent</i> , wishing <i>ill</i> |
| mist | [E] | wrongly | — <i>misgovern</i> , to govern <i>wrongly</i> |
| mon | } | [G] alone | — <i>monarch</i> , one who rules <i>alone</i> |
| mono | | one | — <i>monotone</i> , <i>one</i> tone |
| non | [L] | not | — <i>nonresident</i> , <i>not</i> a resident |
| ob | } | | — <i>obstinate</i> , standing <i>against</i> |
| o† | | [L] against | — <i>omit</i> , to leave <i>out</i> |
| oc | | | — <i>occasion</i> , to fall <i>against</i> |
| of | | | — <i>offend</i> , to ward <i>against</i> |
| op | | | — <i>oppose</i> , to place <i>against</i> |
| omni | [L] | all | — <i>omnipotent</i> , <i>all</i> powerful |
| out | } | [E] beyond | — <i>outrank</i> , to rank <i>beyond</i> |
| | | more | — <i>outweigh</i> , to weigh <i>more</i> |
| over | } | [E] above | — <i>overhead</i> , <i>above</i> the head |
| | | beyond | — <i>overreach</i> , to reach <i>beyond</i> |
| para | [G] | beside | — <i>parallel</i> , <i>beside</i> one another |

* *Ig, il, im, ir* are euphonic forms of the Latin preposition *in*.

† See page 53. ‡ *O, oc, of, op* are euphonic forms of the Latin preposition *ob*.

| | | | |
|-------|---|-----|--|
| peri | } | [G] | around — <i>perianth</i> , around the flower |
| | | | near — <i>perihelion</i> , point near the sun |
| per | } | | through — <i>perennial</i> , lasting <i>through</i> |
| | | [L] | thor- the year |
| | | | oughly — <i>perfect</i> , done <i>thoroughly</i> |
| poly | | [G] | many — <i>polygon</i> , figure of <i>many</i> sides |
| post | } | [L] | after — <i>post-mortem</i> , <i>after</i> death |
| | | | later — <i>postpone</i> , to put <i>later</i> |
| pre | | [L] | before — <i>predict</i> , to tell <i>before</i> |
| pro | } | [L] | for — <i>pronoun</i> , for a noun |
| | | | and before — <i>profane</i> , <i>before</i> the temple |
| | | [G] | forward — <i>propel</i> , to drive <i>forward</i> |
| pur | } | [F] | forward — <i>purpose</i> , to set <i>forth</i> |
| | | | forth — <i>pursue</i> , to follow <i>forward</i> |
| re | } | [L] | again — <i>remittance</i> , that sent <i>back</i> |
| | | | back — <i>recognize</i> , to know <i>again</i> |
| retro | | [L] | back — <i>retrograde</i> , to step <i>back</i> |
| se | | [L] | aside — <i>seduce</i> , to lead <i>aside</i> |
| sine | | [L] | without — <i>sinecure</i> , <i>without</i> a care |
| semi* | | [L] | half — <i>semiannual</i> , <i>half-yearly</i> |
| sub | } | | — <i>subject</i> , to throw <i>under</i> |
| suct† | | | — <i>succeed</i> , to go next <i>after</i> |
| suf | | | — <i>suffix</i> , to fix <i>after</i> |
| sug | | [L] | under — <i>suggest</i> , to bring <i>under</i> |
| sup | | | after thought |
| sus | | | — <i>suppress</i> , to press <i>under</i> |
| | | | — <i>suspend</i> , to hang from <i>under</i> |
| super | } | [L] | above — <i>superfine</i> , <i>above fine</i> |
| | | | over — <i>supervise</i> , to look <i>over</i> |

* See page 93. † *Suc*, *suf*, *sug*, etc., are euphonic forms of the Latin preposition *sub*.

| | | | | |
|--------------|---|-----|--------------|---|
| syn* | } | [G] | with | — <i>synopsis</i> , viewed <i>together</i> |
| syl | | | together | — <i>syllable</i> , taken <i>together</i> |
| sym | | | | — <i>symposium</i> , a feasting <i>with</i> |
| trans | } | [L] | over | — <i>transgress</i> , to step <i>over</i> |
| | | | across | — <i>transverse</i> , turned <i>across</i> |
| | | | through | — <i>translucent</i> , shining <i>through</i> |
| tri | } | [L] | three | — <i>trireme</i> , a boat with <i>three</i> |
| | | | and | banks of oars |
| | } | [G] | thrice | — <i>triweekly</i> , <i>thrice</i> each week |
| ultra | | [L] | beyond | — <i>ultramontane</i> , <i>beyond</i> the mountains |
| un | } | [E] | not | — <i>unhealthy</i> , <i>not</i> healthy |
| | | | the opposite | — <i>unharness</i> , to <i>strip</i> of harness |
| | | | | |
| under | | [E] | beneath | — <i>undermine</i> , to mine <i>beneath</i> |
| uni | | [L] | one | — <i>uniocular</i> , having <i>one</i> eye |
| vice | } | [L] | in place | — <i>viceroys</i> , a ruler in the <i>place</i> |
| | | | of | of the king |
| with | } | [E] | against | — <i>withstand</i> , to stand <i>against</i> |
| | | | from | — <i>withdraw</i> , to draw <i>from</i> |

* *Syn*, *syl*, *sym* are euphonic forms of the Greek preposition *sūn*. See page 55.

NOTE.—For a review of stems referred to in this book, consult pages 34, 35, 37, 39, 55, 71, 79, 91, 109.

SUFFIXES.

A REFERENCE LIST WITH ILLUSTRATIONS.

The letters E, F, G, L, stand for English, French, Greek, Latin.

| | | | |
|-------|---|--------------|--------------------------------------|
| able* | } | able to | —capable, able to take |
| | | [F] that may | —separable, that may be separated |
| ble | } | and be | |
| | | [L] capable | —soluble, capable of being dissolved |
| ac | } | pertain— | cardiac, pertaining to the |
| | | [G] ing to | heart |
| | | one who | —maniac, one who has a deranged mind |
| acy | } | state of | —magistracy, state of being |
| | | [L] being | magistrate |
| | | quality | —accuracy, quality of being |
| | | of being | accurate |
| age | } | collection | —foliage, collection of leaves |
| | | [F] of | —bondage, state of servitude |
| | | state of | —marriage, the act of marry- |
| | | act of | ing |
| alt† | } | pertain— | terminal, pertaining to the |
| | | [L] ing to | end |
| | | act of | —removal, the act of removing |

* See pages 23 and 25. † See page 25.

| | | |
|-------|---|--|
| an | { | relating to—European, <i>relating to Europe</i> |
| ane | | [L] one who—magician, <i>one who practices magic</i> |
| | { | relating to—humane, <i>relating to man</i> |
| ance* | | act, qual—observance, <i>the act of ob-</i> |
| ancy | { | ity, serving |
| | | [L] or state—lieutenancy, <i>the state of being lieutenant</i> |
| | { | one who—disputant, <i>one who disputes</i> |
| ant | | [L] that —stimulant, <i>that which stimulates</i> |
| | | being —vigilant, <i>being watchful</i> |
| | | |
| | { | [E] one who—registrar, <i>one who registers</i> |
| ar | | and pertain—solar, <i>pertaining to the sun</i> |
| | | [L] ing to like —columnar, <i>like a column</i> |
| | { | one who—lapidary, <i>one who deals in precious stones</i> |
| ary | | [L] place —sanctuary, <i>a place where things are sacred</i> |
| | | where |
| | { | one who—potentate, <i>one who has great power</i> |
| ate† | | [L] possess—temperate, <i>possessed of moderation</i> |
| | | ed of |
| | | to make—vacate, <i>to make vacant</i> |
| | { | small —tentacle, <i>a small feeler</i> |
| cle | | [L] dimin—molecule, <i>a diminutive</i> |
| cule | | utive mass |

* See page 13. † See pages 73 and 105.

| | | |
|--------|---|--|
| dom | { | state of —freedom, <i>state of being free</i> [E] being —earldom, <i>the domain of an</i> domain of earl |
| d | { | past tense —presumed, <i>past tense of</i> [E] past presume |
| ed | { | participle —marshaled, <i>past participle</i> of marshal |
| ee* | { | [F] one to —mortgagee, <i>one to whom a</i> whom mortgage is given |
| eer | { | —engineer, <i>one who runs an</i> engine |
| ier | { | [F] one who —financier, <i>one who handles</i> money |
| en | { | [E] made of —woolen, <i>made of wool</i> to make —strengthen, <i>to make strong</i> |
| ence* | { | —violence, <i>state of being vio-</i> [L] state of lent |
| ency | { | being —fulgency, <i>state of being</i> bright |
| ent | { | [L] one who —student, <i>one who studies</i> ing —pungent, <i>biting</i> |
| er | { | [E] one who —teacher, <i>one who teaches</i> more —older, <i>more old</i> |
| ery | { | place —nursery, <i>place where nurs-</i> [E] where ing is done |
| ry | { | collec —jewelry, <i>collection of jew-</i> tion of els |
| escent | { | becoming —convalescent, <i>becoming well</i> [L] state of —putrescence, <i>state of rotten-</i> essence ness |

* See page 15.

| | | |
|-------|----------------|--|
| ess* | [F] female | —lioness, a female lion |
| est | [E] most | —holiest, most holy |
| ette | [F] little | —statuette, a little statue |
| ful | [E]*full of | —sorrowful, full of sorrow |
| fy† | [L] to make | —simplify, to make simple |
| hood | } [E] | state of —manhood, state of being a |
| | | being man |
| ible‡ | [L] able to be | —divisible, able to be divided |
| ic¶ | } [L] | like —heroic, like a hero |
| | | and made of —ferric, made of iron |
| | | [G] pertain—historic, pertaining to his- |
| | | ing to tory |
| id | [L] ing | —fluid, flowing |
| ile | } [L] | able to be —ductile, able to be led |
| ine | | relating—masculine, relating to |
| | | to males |
| ing | } [E] | present —choosing, present participle |
| | | participle of choose |
| ion** | } [L] | act of —mission, the act of sending |
| sion | | —division, the act of dividing |
| tion | | state of —fruition, state of enjoyment |
| ise | } [G] | to make —criticise, to make criticism |
| ize†† | | —fertilize, to make fertile |
| ish | } [E] | like —foppish, like a fop |
| | | to make —cherish, to make dear |

* See page 101. † See page 73. ‡ See page 25. ¶ See page 81.

** See page 41. †† See page 35.

| | | | |
|------|-----|---------------|--|
| ism | { | act of | —baptism, <i>act of</i> baptizing |
| | | [G] theory of | —socialism, <i>theory of</i> social-ists |
| ist* | { | [G] one who | —harpist, <i>one who</i> plays a harp |
| ite | | [L] being | —favorite, <i>being</i> held in favor |
| yte | { | and one who | —neophyte, <i>one who</i> is a new |
| | | [G] | convert |
| ity† | { | | quality —rigidity, <i>quality of</i> being rigid |
| ty | | [L] state of | —modesty, <i>state of</i> being modest |
| ive‡ | { | [L] one who | —captive, <i>one who</i> is taken |
| | | tending to | —offensive, <i>tending to</i> offend |
| ix | [L] | feminine | —executrix, <i>feminine of</i> executor |
| kin | { | | —lambkin, <i>a little</i> lamb |
| let | | [E] little | —streamlet, <i>a little</i> stream |
| ling | | | —gosling, <i>a little</i> goose |
| less | [E] | without | —homeless, <i>without</i> a home |
| logy | [G] | science of | —zoology, <i>science of</i> animals |
| ly | { | [E] like | —homely, <i>like</i> home |
| | | manner | —quickly, <i>in a quick manner</i> |
| ment | { | | state of —refinement, <i>state of</i> being |
| mony | | [L] being | refined |
| | | that which | —testimony, <i>that which</i> is testified |

* See page 47. † See page 75. ‡ See page 45.

| | | | |
|-------|---|--|------------------------------------|
| ness* | { | state or— <i>vagueness, state of being</i> | |
| | | [E] quality vague | |
| | { | of being— <i>neatness, quality of being</i> | |
| | | | neat |
| ock | { | [E] little | — <i>hillock, a little hill</i> |
| or | { | [L] one who— <i>surveyor, one who surveys</i> | |
| | | that which— <i>motor, that which moves</i> | |
| | { | relating— <i>migratory, relating to</i> | |
| | | to moving | |
| ory | { | [L] place — <i>factory, place where things</i> | |
| | | where are made | |
| ous | { | [L] full of | — <i>glorious, full of glory</i> |
| ple† | { | [L] fold | — <i>triple, threefold</i> |
| ship | { | [E] state of — <i>authorship, state of being</i> | |
| | | author | |
| some | { | [E] full of | — <i>wholesome, full of health</i> |
| tude† | { | [L] state of — <i>quietude, state of being</i> | |
| | | being quiet | |
| ule | { | [L] little | — <i>globule, a little globe</i> |
| ulent | { | [L] full of | — <i>succulent, full of juice</i> |
| | { | the act of — <i>capture, the act of taking</i> | |
| ure | | [L] that — <i>structure, that which is</i> | |
| | { | which built | |
| | | — <i>downward, in direction</i> | |
| ward | { | down | |
| wards | | [E] direc- — <i>backwards, in direction</i> | |
| | { | tion back | |
| wise | | [E] manner — <i>likewise, in manner like</i> | |
| | { | full of — <i>heartly, full of heart</i> | |
| y | | [E] having — <i>healthy, having health</i> | |

* See page 75. † See page 81.

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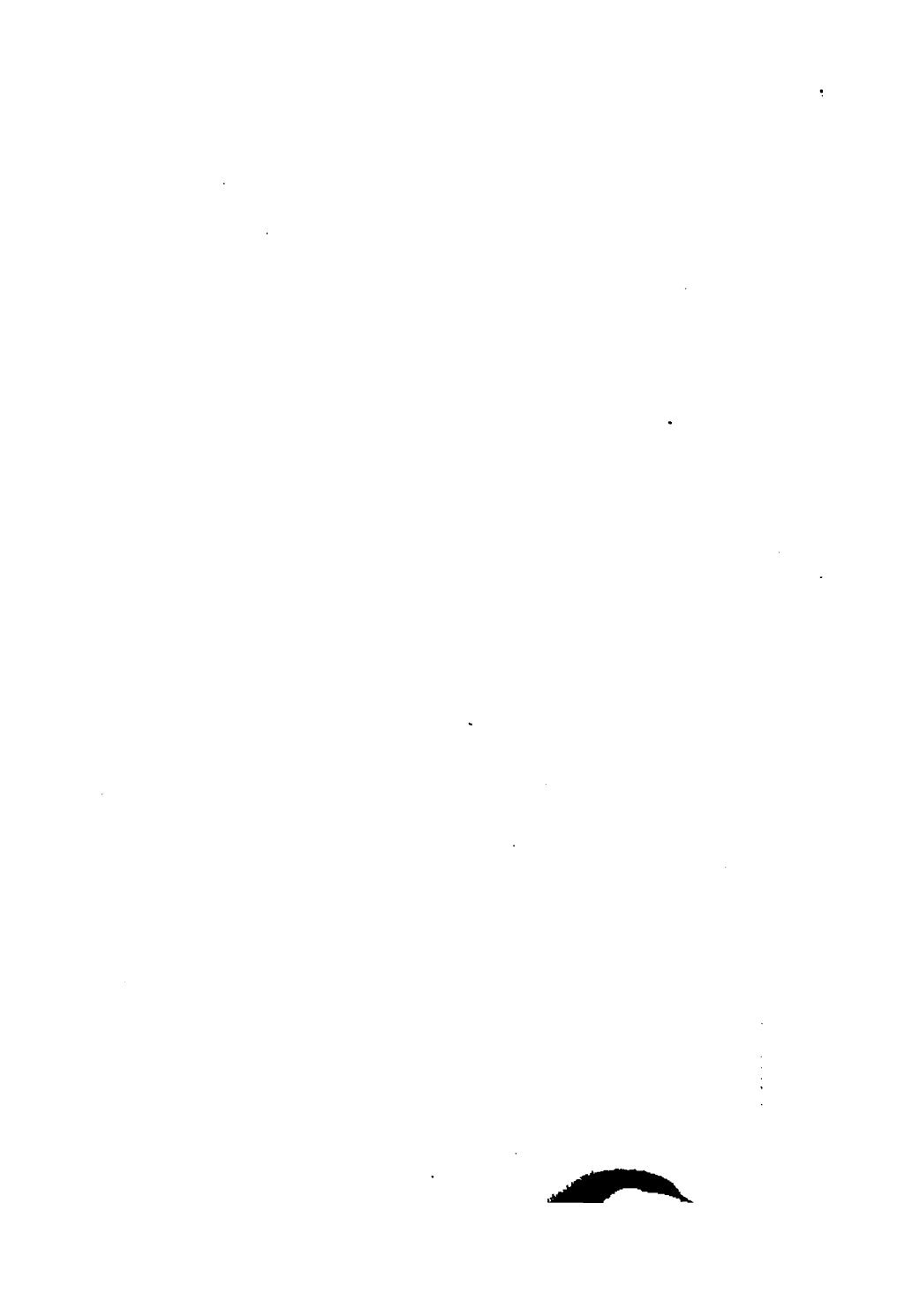
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